

# Newsletter

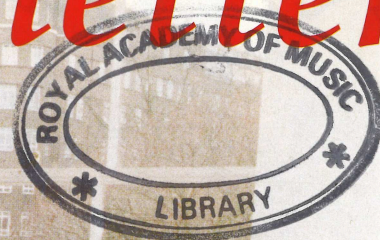


Photo Jim Four

Inspecting the first floor gallery in the Music Museum are Principal Curtis Price, John Wallace, Artistic Director of Brass and Jeremy Summerly, Head of Undergraduate Programmes (seated).

## In we go ...

**B**y the time you read this, the delivery of 28 new Yamaha pianos will have reached York Gate, and many of the 45 extra practice rooms will be in use - and what a relief that will be to students, as many of you will appreciate.

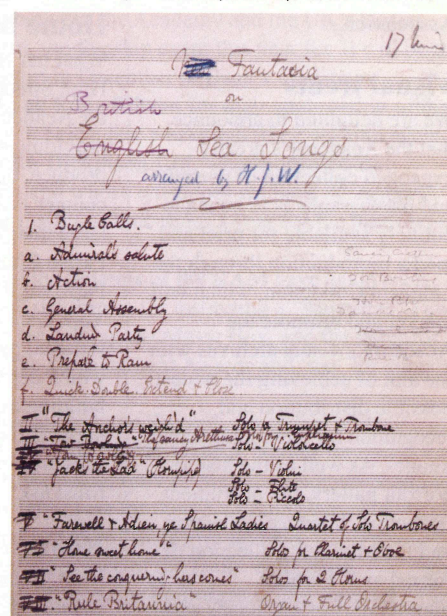
The Academy is particularly grateful to the Garfield Weston Foundation for a recent, very substantial grant towards the York Gate project; in the next Newsletter, a list of all contributors will be published.

Anyone visiting the Academy from May onwards will be most welcome to see what York Gate now looks like: we'll take odds that you'll be very impressed!

### ■ INSIDE -

**ARTICLES** by Liam Abrahams, Atarah Ben-Tovim, Allan Corduner, John Farnon, Emanuela Ferrari Osborne, Amanda Glauert, Mike Leigh, Graham O'Sullivan, Charles Spencer, Fritz Spiegl, Richard Stuart, Joan Swift. **INTERVIEW** with Skaila Kanga,

**BOOKS** by Nicholas Skilbeck and others, **RESEARCH NEWS** from Peter Shepherd Skaerved and Keith Puddy, **NEW RECORDINGS**, **BUSH TELEGRAPH**, **STAFF & STUDENT NEWS** and more

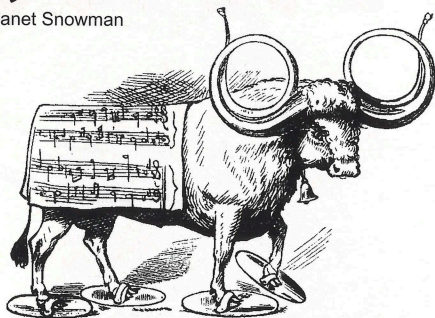


The manuscript of Sir Henry J. Wood's *Fantasia on British Sea Songs*, written in 1905 to celebrate the Centenary of the Battle of Trafalgar and performed each year for the Last Night celebrations of the BBC Promenade Concerts in the Royal Albert Hall. This, along with other famous manuscripts, instruments and other from the Academy's collections, will be displayed in the new Museum.



# RAMblings

Janet Snowman



## A University College

The Academy has become the first conservatoire to be admitted as a College within the federal structure of the University of London, effective from 1 September 1999. Professor Graham Zellick, Vice-Chancellor of the University, commented, 'The University does not take decisions like this lightly. The Royal Academy of Music is in the first rank of conservatoires in Europe and is of outstanding quality and reputation. We are delighted that it is to become a College of the University of London, where it will fit well in our mix of large multi-faculty Colleges and small, specialised institutions'.

Curtis Price, Principal of the Academy, has had his former title of Professor of Music in the University restored to him. He has also been elected President of the Royal Musical Association.

## Visual treats

We are delighted to announce that the Academy's greatly expanded collection of portraits and photographs is to be made publicly available for print and media reproduction through the Lebrecht Collection, which will market and promote the Academy's visual archives with the aim of achieving the widest possible distribution and recognition for these remarkable images. As well as the historic portrait gallery, the instrument collection, Spencer Collection and the McCann Collection of formal and informal photographs of musicians and composers will be included. Many of these pictures have rarely been seen or have not appeared in print for more than half a century. The Lebrecht

Collection is the world's largest picture library specialising in classical music, and apart from its own in-depth visual coverage of two millennia of musical activity, it represents a number of important private and public collections, including Kurt Weill and Rodgers and Hammerstein. For further information kindly contact either Elbie Lebrecht 020 7624 5341 or the Academy's Curator, Frances Palmer on 020 7873 7312.

## Congratulations

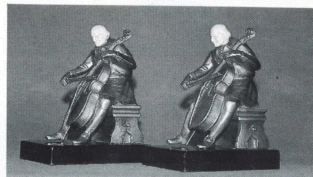
Instrument custodian David Rattray and his wife Lisa have a new baby son, Callum. David won the 1999 Scottish Open Fiddle Championships held in Auchtermuchty in August, having entered the competition when on holidays locally 'for a laugh' - no one was more surprised at the outcome than he!

## Home baked

What has the new Marylebone High Street Waitrose to do with the Academy? Well, apart from providing some excellent produce, opposite the cold-cut counter is a tiled wall with a large image of St Marylebone Parish Church from Regent's Park, showing the side of the York Gate building, and also a separate panel of four tiles which depict the main Academy building as-you-know-it. Don't know if further copies of the tiles are available for purchase. Must ask ...

## Roar ... with laughter!

Rumour has it that when violinist Roy Theaker (1997), of the famous Beethoven-styled red hair, stood up to begin conducting a matinée performance of *The Lion King*, the youngster behind him



Brass bookends for sale (see right). Beethoven at the piano, and a cellist who looks surprisingly like the late Yehudi Menuhin.

whispered 'Mummy, is THAT the Lion King'.

## Engraved lines

Visitors may have wondered about the dark green panels in the even darker glass cases, set into the wall going from ground to basement levels in the Academy. These beautifully engraved musical images are accompanied by words from Milton - 'The Melting voice through mazes running, outwitting all the chains that tie, the hidden soul of harmony'. The panels were completed by the eminent glass engraver, David Peace, and former Principal Sir Anthony Lewis, chose the wording. The panels are illustrated in the author's book *Engraving, Lettering and Design* (Batsford, 1985). David Peace's grandson, baritone Ben Davies, graduated from the Academy last summer, and works part-time in the Vocal Faculty office.

## Holders for CDs?

Buying on the internet is quite fun! Having discovered some 19th-century brass bookends with images of Millet's 'The Sower', which I bought, I proceeded to get into an e-mail 'conversation' with the seller, Dr Larry Kuritzky, a medical

practitioner who has written the *Collector's Guide to Bookends*. Available at present is a set in old brass of Beethoven playing the piano, manufactured in the USA in 1932 to an original design from France, and many other musical subjects - you can contact Dr Kuritzky, Bookend Collector Club, 4510 NY 17th Place, Gainesville, Florida USA 32605 +1 352 376 3884 or lkuritzky@aol.com.

## Rag Week 2000

The Really Full Monty. Now you see it ... The Students Union Rag Week raised around £3000 for Buskaid. At an evening event, and having practised 'the routine', the 'lights out' did not occur at the crucial moment, much to everyone's fun and frolic. Still for sale are annual calendars sponsored by National Westminster Bank with stunningly artistic black and white photographs of the world's most beautiful students. They cost £5 each plus £1 postage and packing, with the money being donated directly to Buskaid. Contact Nora or Tom in the SU office, 020 7873 7337 to buy one. Large comfortable black fleeces (zip-up fronts), carrying the RAMSU logo are also available at a cost of £25.

## Mouthpiece heaven

Student trumpeter Jeremy Clack would be delighted to hear from anyone with spare trumpet, cornet or French horn mouthpieces so that he can use them for educational workshops. Over Easter he will be running a creative music workshop in Tonbridge through his 'World of Imagination' programme, this one aimed at children with no previous musical background. Kindly telephone 07957 856030.



Like a master painting. From the Student Union's RAMSU Ragweek Calendar (student un-named). Photo Vanessa Able

## A dozen famous Strads

The Fridart Foundation has placed its great collection of Italian stringed instruments on long-term loan with the Academy. The collection of 17th- and 18th-century violins, violas and cellos by the most famous makers include no fewer than six by Stradivari. Amongst the most important are the 'Markovitch' cello of 1709 and a violin of 1698, the instrument once owned by Joachim and with which he premiered the Brahms Concerto in 1879.

The collection has been assembled over the last 40 years and instruments have regularly been made available from it for outstanding young players. Dr David Josefowitz, the artistic director of the Foundation, and himself a violinist and conductor of the London Soloists Chamber Orchestra, is delighted that the instruments will form part of the Academy's collection under the care of its instrument custodian, David Rattray.

These instruments will greatly enhance the Academy's own famous collection, which also includes six Strads, becoming the largest and most valuable such collection in the world. They will form part of the York Gate museum, and visitors will be able to explore a unique display of instruments and artefacts which will be 'brought to life' through public workshops, lecture-demonstrations and concerts. It is the Fridart Foundation's express wish that most of their instruments, like those owned by the Academy, will continue to be played, and to be made available to advanced students, Academy professors and others for special concerts, recordings and other projects.

## Welcome to new Curator

The curator of the York Gate Collections started work in late October. Frances Palmer comes to the Academy from the Horniman Museum where she was responsible for the Music Room, a display featuring 1500 instruments from all parts of the world. As well as having a professional interest in creating displays of all types of musical instruments, she has carried out extensive research into the instruments at the court of Henry VIII.

She writes: 'Museum activities currently centre on the architects and designers. The detailed designs for the layout of the galleries and the displays of material were finalised in March; the museum should be ready for informal visits early next year, with a formal opening planned for the beginning of the academic year in October 2001. A lively programme of temporary displays devoted to current research projects and short-term loans from other public and private collections are being planned. Demonstrator-guides will form the most important element in the interpretation of the displays, and visitors should be able to experience the Academy



Frances Palmer at the home of collector Philip Granville, who has placed with the Academy, on long-term loan, a major collection of important music posters. Photo: Janet Snowman

as an organisation of lively, interesting people and not just a collection of objects in showcases.'

## Congratulations

Kathy Adamson has been appointed to the position of Librarian at the Academy.



Before a dinner to celebrate the loan of the Fridart Collection of instruments to the Academy, a performance of the Mendelssohn Octet was held in the Duke's Hall, played on eight of the Stradivarius instruments. Led by professor of violin Howard Davis, leader of the Alberni Quartet, the ensemble also comprised Garfield Jackson, professor of viola and member of the Endellion Quartet, professor of cello Mats Lidstrom, and the ConTempo Quartet.

## Gifts and Benefactions

As usual, there are numerous people whose generosity and kindness must be publicly acknowledged.

First and foremost, we should like to thank **Mr Adam Johnstone OBE HonFRAM**, Chairman of the Broadwood Trust, for the Trust's final grant last autumn. This brought its cumulative grant-giving to the Academy to the magnificent total of £1,500,000, spread over nearly 15 years. As a result of Mr Johnstone's most generous contributions, we now have a permanent Broadwood Piano Scholarship and an annual Broadwood Visiting Professor. The Trust pump-primed both the renovation of the Duke's Hall and, latterly, the conversion of York Gate. The Broadwood Trust's help therefore percolates into almost all the facets of the Academy's work. We proudly and gratefully salute its enormous contribution to Academy life, and to Adam and Monica Johnstone we send our profoundest good wishes and thanks.

Next we must thank the **3i Group plc** whose sponsorship of the Sinfonia in 2000 represents the ninth consecutive year of this exclusive association between the Academy and the UK's largest investment capital firm: the flagship event this year for 3i will be the performance in Frankfurt in December of Bach's *Christmas Oratorio*. We also thank **Edge Ellison** for their sponsorship of the String Orchestra concert held a few weeks ago (their seventh event at the Academy) and **John Dickinson Ltd**, who sponsored last autumn's Jazz Concert and whose envelopes we have been very pleased to use for our mailings three times a year for the past seven years.

The **RAM Guild** and the **Friends of the RAM** have again been very helpful - we thank the former for instituting a 'Samaritan' Fund for students, and also for helping the Music Box, and the latter for the Wigmore Award, the Development Awards and, too, for support of the Music Box.

Other thanks are due to **Dr Anne Turrell**, a member of the Friends, for her kind donation, to **Mr George Nissen** for underwriting the cost of photography of important paintings and to **Mr and Mrs Martin Summers** for their continuing series of monthly evening recitals in aid of Academy students.

We acknowledge the assistance of the **Daily Telegraph Charitable Trust**, the **Millichope Foundation**, the **Samuel Sebba Trust**, the **Douglas Turner Trust**, the **Sir Jules Thorn Trust**, the **Edgar Lee Foundation**, the **E M McAndrew Trust** and the **Emerton-Christie Charity**. Special thanks are due to the **Steele Charitable Trust**, a consistent benefactor of the Academy during the past decade.

PETER SHELLARD, Director of Development



# TOPSY-TURVY

Awarded **Best Film of 1999** and **Best Director** by the New York Film Critics Circle, and with four Academy Award nominations, including for Best Screenplay, *Topsy-Turvy*, directed by Mike Leigh has recently been released to rave reviews.

**SIR ARTHUR SULLIVAN**, who died on 22nd November 1900, is one of the most famous of all former students of the Academy. The film crew made extensive use of the Academy's Sullivan Archive and the holograph manuscript of the *The Mikado*, and even the original mid-19th-century music stands from the Academy's former premises in Tenterden Street came out of the cupboards and back into the orchestra pit for the occasion. We welcome the following contributions from

**MIKE LEIGH** himself, **ALLAN CORDUNER** (who plays Sullivan), and also from **RICHARD SUART** (1977), today's foremost exponent of the 'Patter Song'.



Director Mike Leigh on set.  
Photo Simon Mein

## DIRECTING Sullivan...

by Mike Leigh

The long journey to bring *Topsy-Turvy* into existence, quite apart from my own ongoing study over the years of Sullivan, Gilbert, their works and their world, finally involved seven months of preparatory rehearsals followed by a 20-week shoot. With a cast of nearly one hundred actors, working in conjunction with the production designer, costume designer and a full-time researcher, I directed a great deal of exploratory acting work, including much improvisation, and we all did vast amounts of research. This way I was able to distil and construct the final film in three dimensions using not only the obvious musical and theatrical background to the story, but all aspects of Victorian life, so that the world of the Savoy really did come into existence in three dimensions.

*Topsy-Turvy* is, of course, a celebration of languages, and this owes much to Gilbert. But Sullivan inspires the spirit of the film, in both its joyful and its melancholy moments. I wanted it to burst at the seams with Sullivan, and I think it does. Apart from the staged extracts from *Princess Ida*, *The Sorcerer* and *The Mikado*, as well as a rendering in one scene of part of *The Lost Chord*, the film score, by the inventive Carl Davis, draws on *The Pirates of Penzance*, *Patience*, *Iolanthe*, *Ruddigore*, *The Yeoman of the Guard*, *The Gondoliers*, *The Grand Duke*, Sullivan's song *The Long Day Closes*, and his incidental music for *The Merchant of Venice*.

Along with Carl, who as a youth accompanied local G&S rehearsals in his native Brooklyn, and has conducted and adapted Sullivan ever since, and Gary Yershon, another Sullivan expert and a brilliant musical director with a magic touch with actors (everybody you see singing in *Topsy Turvy* really is doing so), I was lucky in finding Allan Corduner, who plays Sullivan.

Allan is not only a fine character who looks reasonably like Sullivan and is appropriately warm and open, but is a consummate musician in his own right. Knowing next to nothing about Sullivan, he immersed himself in the project totally - and you can see the results.

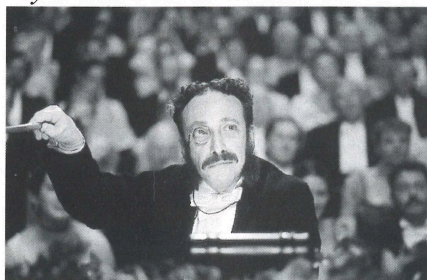
We all listened avidly to Sullivan - everybody was issued with compilation tapes of most of his work. Many of the cast sang their way through all the comic operas prior to *The Mikado*, and much else besides.

For me, when it finally came to writing and directing the film itself, it was somehow a sense of Sullivan and his atmosphere that motivated me in my creature choices.

His spirit informed the work, and I hope it pervades the film.

## ACTING Sullivan ...

by Allan Corduner



Allan Corduner as Sullivan.  
Photo Simon Mein

I have a vivid memory of being about five years old, clambering awkwardly onto the dining-room table with a knife in my right hand and beating time to the music which was constantly playing in my parents' house. Equally vivid is the memory of adults peering down at me asking what I wanted to be when I grew up. 'A conductor,' I replied. 'What, a bus conductor?' they would smile. I did not

dignify this with a response.

So when, 40-odd-years later, Mike Leigh offered me the part of Sir Arthur Sullivan, it was, in a sense, a dream come true. Mike Leigh's films do not start with a script. What finally appears on the screen is arrived at through months of character work and, subsequently, improvisation. But he was, for the first time, making a film about historical figures whose lives were extraordinarily well documented. So there was a mountain of material to research. I started to familiarise myself with Sullivan's background - Irish-Italian, musically prodigious, an astonishing orchestrator, ambitious yet a procrastinator, trilingual, social, a *bon viveur* seemingly equally at home with royalty and servants, a gambler, warm and outgoing. But the more I discovered about him, the more I began to uncover the disappointed Sullivan: the man who longed to be taken seriously by the establishment, who felt that his phenomenal popular success and subsequent wealth were in some way a compromise, his ill-health - one can see the sadness in his eyes in photographs. All this had to be married somehow in a performance. And when you are playing somebody who actually existed, you feel a responsibility not to sell the man short.

I would work with Mike for hours on end, initially on my own, bringing Arthur Sullivan through my knowledge and imagination into physical being while, at the same time, methodically setting out the chronology of his life. An enormous bonus was having access to his diaries. It was only after several weeks of this one-to-one rehearsal that I met another actor.

It was not, as I might have expected, Jim Broadbent playing Gilbert, but Eleanor David who plays Sullivan's American mistress Fanny Ronalds. So I, the actor, was meeting people in the same order he did - a great organic process. As I met the main players in his life, we shared research and historical facts which would be mutually known - the private always remained private. So gradually, through a kind of osmosis, he started to appear.

It was now some months into the process and we still had not tackled the most daunting part of the work; an improvisation. My first one was with Eleanor. Mike

prepared us precisely and specifically. We both knew what had occurred just before, and what the characters were doing that evening. My character, up to now locked away inside, finally had a chance to speak: and it was actually less terrifying than I had feared - even the formality of Victorian dialogue seemed curiously effortless. There were mistakes, of course: a liberal peppering of 'OKs', for example. But the more we improvised, the easier it became.

Each improvisation took place in an appropriate environment. For Sullivan's drawing room, an enormous room had been decorated with Victorian furniture and a piano, and I was always in costume. This is when I had to start the smoking! Sullivan chain-smoked - I no longer smoke. One might think 'oh, it's only a film, smoke herbal cigarettes'. But the smell would have been completely false and off-putting, so consequently I went for Senior Service untipped. Some days I would feel sick. But I finished the film without being back on the fags!

It was around this time that I started having conducting lessons. Not with a knife in my hand now, but with a baton. I went to the late Lionel Salter for lessons and worked hard to try and make it second nature. I am a pianist, anyway, so by the time we started filming I was as ready as I was ever going to be.

On a visit to the Academy, Janet Snowman offered me one of Sir Arthur's original batons to try. In the event, a combination of my fear of breaking it and its weight meant that I used a lighter copy - even so, I got tennis elbow from conducting many hours a day, every day, for one month.

After six months preparation, we were ready to start filming. I had grown the enormous mutton-chops and had been frightening people in my local Sainsbury's. I had also been practising at home with a monocle for months.

Because of the meticulous preparation, when Mike said 'Get into character' I slipped into Sullivan's skin fairly effortlessly. The security of knowing the character inside out afforded me a freedom I had not experienced before.

The improvisations during the six months' preparation period were never scenes to be shot in the film, but the 'back-story' of the characters. Mike then went away for a few days and came back with a bare skeleton of a structure - Scenes 1-72, who was in each and where they were set. We would then prepare and improvise each scene - Mike would hone it, sharpen it until finally it was set and ready to shoot. We never improvised on camera.

Mike is a perfectionist who drives himself punishingly hard and I had to go on that journey with him. It was without doubt the most challenging, exhilarating and occasionally frightening job I have ever done, but worth every second. The final wonder was seeing the film for the first time

only knowing the scenes that I was in. My recurring nightmare had been that, even though I was playing Sullivan, I was being introduced to an audience as 'Allan Corduner, who plays Sir Arthur Sullivan, in Mike Leigh's great new movie *Gilbert*'. Mercifully it was only a dream!

## SINGING Sullivan ...

by Richard Suart

The Art of Singing Sullivan (and Gilbert, of course) was not taught to me at the Academy; I do not think it was even mentioned, and I certainly do not recall a Sullivan Prize. Of course for many, the word 'art' here is as difficult to stomach as acknowledging that the composer is one of the RAM's most illustrious sons; yes, musical snobbery is alive and well - I work in a class-ridden profession.

So, did I have to teach 'patter-singing' to myself? No, the genre goes back much further - think of Rossini's Dr Bartolo, Donizetti's Dulcamara and Mozart's Leporello, for example. Indeed, a friend of mine suggests that my own preparation took place in the choir stalls of King's College, Cambridge, during the singing of Psalms (I imagine he was referring to the necessity for excellent diction in such an acoustic!).

As performers, we have to love the words as well as the music - love me, love my dog - and there is a brilliant fusion in G&S; the one complements the other. I have always wanted to be understood - what a waste of time singing if one is not. Yet I doubt that this is encouraged enough: quick, crisp consonants have often given way to lazy, imprecise ones. Vowels are always a problem for singers in English. A good patter-singer champions the consonant and the little word, both often ignored as they 'get in the way' - probably of an ego ...

I fear the art of singing Sullivan was brought into disrepute not only by the earnest amateur and supercilious professional (invariably accompanied by the incompetent conductor), but also by the dedicated G&S Pro. Singers need to develop a love for many different styles and disciplines, especially nowadays; we need to get away from being 'pigeon-holed'. I was singing *Eight Songs for a Mad King* when I was asked to sing Ko-Ko at the Coliseum; the night after I had premiered Mark-Anthony Turnage's *Greek* at the Munich Biennale, I returned to do the Lord Chancellor in Leeds. Recently, the Prom of *The Gondoliers* came in the middle of a run of performances of Ligeti's *Le Grand Macabre* in Salzburg.

Singing G&S is frequently underestimated; I have witnessed several colleagues coming unstuck in a style of music on which they have poured scorn. But what a joy to hear Tom Allen sing Captain Corcoran, Felicity Palmer, Katisha and Rebecca Evans, Mabel,



Richard Stuart's show, As A Matter of Patter, with his pianist and wife Susan Cook (1978) is a delight. Richard will be appearing as the Lord Chancellor at the BBC Proms on Saturday 26th August.

not to mention Sir Charles Mackerras conducting them all.

Did I forget to mention Peter Lilley and that dreaded Party Conference speech? 'I am happy to think that there will be no difficulty in finding plenty of people whose loss will be a distinct gain to society at large'.

As some day it may happen that a victim must be found I've got a little list, I've got a little list Of some musical offenders who create an awful sound And who never would be missed, they'd none of 'em be missed. There are those who sing their Sullivan as if it were the pits On them I shall forthwith bestow the very worst of crits They underestimate its worth, you cannot hear a word Which renders Gilbert's brilliant lyrics totally absurd And conductors one should not forget who sport a limpy wrist I think you've got the gist - they'd none of 'em be missed.

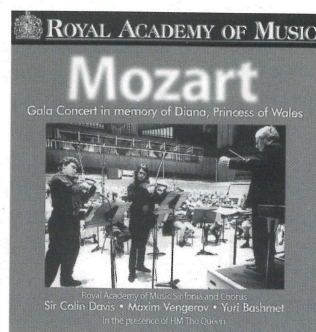
## TOPSY-TURVY

The soundtrack recording from *Topsy-Turvy* (original cast) is available on Sony Classical (CB811CDK). Performing in the film/session orchestra were many Academy alumni including **Richard Addison**, **Andrew Baker**, **Christopher Bevan**, **Nicholas Bucknall**, **Colin Chambers**, **Anthony Chidell**, **Matthew Scrivener**, **Andrew Smith**, **David Theodore**, **Richard Wainwright**, **James Warburton**, **David White**, **David Whitson**, and **Ian Balmain** who teaches at the Academy.

Telarc has recently released a set of five of the G&S Operas, *The Mikado*, *HMS Pinafore*, *Trial by Jury*, *Pirates of Penzance* and *Yeoman of the Guard*, conducted by Sir Charles Mackerras and featuring Richard Suart, as a boxed set with casts including alumni **Richard Suart**, **Nicholas Folwell**, **Gillian Knight** and **Philip Lloyd-Evans**.



# Sound advice



'The *raison d'être* for making CDs at the Academy is threefold: to provide valuable studio experience for our students, to record music which reflects the range and quality of musical activity across many disciplines and, finally, to produce challenging, committed and discerning interpretations of interesting repertoire,' writes Jonathan Freeman-Attwood, Vice-Principal & Director of Studies.

The Academy's growing collection illustrates the diverse range of quality performances which we have come to expect from students. The discs offer a chance for everyone to experience the dynamism of the Royal Academy Soloists; extracts from the 1998 live performance of the London Royal Schools Opera's *Così fan tutte* with Sir Colin Davis; a live performance at the Royal Festival Hall of the Mozart *Requiem*, again under Sir Colin Davis, with soloists Maxim Vengerov and Yuri Bashmet performing Mozart's Sinfonia Concertante for violin and viola on Academy instruments (those who were present on the occasion still shiver at the intensity of the occasion); a fascinating disc of chamber music *From Biber to Birtwistle*; the critically-acclaimed series of Jazz discs; and, coming soon, a new release of works for brass.

## Recent releases

### Mozart *Così fan tutte* excerpts (RAM006)

London Royal Schools Opera; Sir Colin Davis *conductor*. Selected from a live, semi-staged performance, with a cast including Academy students *sopranos* Geraldine McGreevy, Mary Nelson, Miriam Murphy, Henry Moss *tenor* and Leigh Melrose *baritone*.

### Mahler arr. Schoenberg, *Das Lied von der Erde* (RAM010)

Miriam Murphy *soprano*, Henry Moss *tenor*, RAM Chamber Ensemble, Edward Carroll *conductor*. 'The players could not be more expressive... overall youthfulness lends a special charm; but by any standards this is an impressive achievement.' *BBC Music Magazine*, November 1999

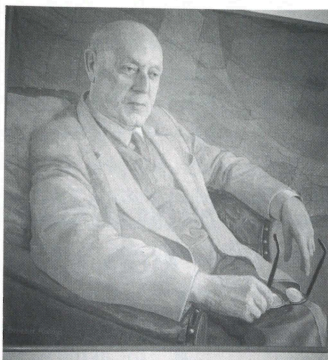
### The Musical Landscape (RAM011)

Royal Academy Soloists, Clio Gould *director*. Works by Britten, Elgar, Jacob & Vaughan Williams (recording supported by The British Land Company PLC). 'A high degree of finesse, tonal refinement and virtuosity. The most compelling aspect of these offerings is that they display a spontaneity and élan that can only be harnessed at the point of discovery... if this is typical of the standards being set these days on Marylebone Road, the future of Britain's orchestral community seems assured.' *BBC Music Magazine*, February 2000

**Mozart Gala Concert double CD (RAM013).** Kyrie; Sinfonia Concertante; Requiem. Royal Academy of Music Sinfonia & Chorus, Sir Colin Davis *conductor*, Maxim Vengerov *violin*, Yuri Bashmet *viola*, Lynne Dawson *soprano*, Jean Rigby *mezzo soprano*, John Mark Ainsley *tenor*; Gerald Finley *baritone*. Live recording of November 1997's gala concert at the Royal Festival Hall in memory of Diana, Princess of Wales.

The above CDs are available from Pandora Davies in the Development Office, at a cost of £10 each plus £1 postage and packing. The double-CD (Mozart Gala) is £14.95 plus £1 p&p. Kindly telephone 020 7873 7333 or email p.davies@ram.ac.uk for further information. Jazz CDs for each year from 1994 to 1999 are available directly from the Jazz Department (telephone 020 7873 7338) for a donation of £10.

## Recent Gifts



Portraits of the former professors recently bequeathed to the Academy; the late Howard Ferguson by Benedict Rubbra, (composition) and professor of piano Eric Hope, by Sonia Mervyn. *Photos Janet Snowman*

An important archive of music posters is on loan to the Academy from Philip Granville, who also shared his important and extensive collection between the British Museum, Imperial War Museum, Victoria and Albert and Theatre Museums.

Instruments from the late James Blades, former professor of percussion, have recently been received, including some which are associated with the early performances of Britten's church parables.

Through Mrs Sonia Ellis, the late Mrs Gwen Lea-Sweet's medals, and those of her former teacher, Miss Mary T. Wilson (née Lea-Dennis, pupil and sub-professor 1920-38) have been donated to the archive.

The Library is delighted to have received the following gifts. His Oboe Sonata and Clarinet Sonata (Michael Blunt); MS of English Folk Songs c. 1821 (Simon Fowler, Archivist, Society of Genealogists); cello music (Nick Cooper); his late brother's collection of (mainly) piano music (Geoffrey Connah, from David Connah); sheet music and books (Ann Turrall); two issues of an early edition of *Music Teacher* (Joan Clarke); microfilm *On German Flute Playing* (Jane Collings, RIBA); collection of Music (Peggy Walker); four sets of chamber music (Christopher Ball); *Maggastina* for clarinet and piano (Matthew Beaumont); Paganini Collected Edition volumes (Denis Stevens); scores and CDs of his music (Ami Maayani); her book *Composers and the Piano* (Mary Booker); *Chronicles of the RAM* (Ruth East); a copy of her thesis *Women Musicians in early 20th-century London* (Maria Baylock); compositions, including carols, by Brian Lincoln.

Thank you also to Norman Lebrecht for runs of back copies of *Gramophone*.

The late Vivian George Toland made a kind bequest to the Academy to honour the memory of his friend Geoffrey Vince, who was a student here from 1951-4 and 1956-7.

## At the end of a busy day ...



In a relaxed mode. Academy professors Robert Farley (natural trumpet), Patrick Harrild (tuba) with trombonist Simon Gunton  
*Photo: Janet Snowman*

# Making Music with Christa Ludwig

CHARLES SPENCER (1976) writes about his long musical partnership with mezzo-soprano Christa Ludwig



Mezzo-soprano Christa Ludwig in recital with Charles Spencer. *Winterreise*, Maria Callas Memorial Recital, Athens Festival

Shortly after I arrived in Vienna to study in October 1976, I managed to get a ticket to a recital in the splendidly gilded hall of the Musikverein. I was only 21, so I didn't mind in the least having to stand at the 'sold-out' recital to be given that evening by the famous Christa Ludwig. As soon as Christa appeared on stage, I was enthralled. She was as charming as she was charismatic. Effortlessly, she captured my heart even before she began to sing, but when the first notes floated from her throat, I knew that my life would somehow never be the same.

That evening Christa, as was her wont, slipped up now and then on the text, and invented replacements for words which had not flown to the tip of her tongue. She even left out a verse of Schubert's *Mignon*. She and her audience took it all in their stride. This was something both were used to and happy with. These were signs of her extraordinarily spontaneous relationship with the composers whose songs she sang, and with her audience.

That evening I became one of Christa Ludwig's most fervent admirers. Wherever, whenever possible, I went to her recitals or fought to hear her breathtaking appearances in opera. For me, the name 'Christa Ludwig' had become synonymous with 'Music'. With her technique so confidently under control, Christa was free to give rein to her outstanding interpretative powers so vital to allowing each member of her audience to develop his or her own awareness of the meanings in the music.

It was Christa who first made me aware of the great Viennese style of singing. Her voice was immediately recognisable, but had a sweet Viennese suavity to it. It was a voice which could be both lively and contemplative, a voice for all seasons, for all moods. No Teutonic rigidity. It expressed a concern for others, that generosity which Beethoven so admired and which, he said, is the essential source of all communion. It is no wonder that Christa has become a Viennese institution. Would would Vienna and Viennese music-making have been without her?

A few years after that first revelation at the Musikverein recital, I finally met Christa Ludwig. In the meantime I had continued with my piano studies and played at singing lessons to earn a schilling or two. I even founded a group, called Mosaic, consisting of flute, cello, piano and mezzo-soprano. I myself sang with the Austrian Radio Choir as often as I could, but it was through Mosaic that we first met.

Our Mosaic mezzo-soprano was quite new in Vienna and wanted desperately to meet the woman who had taught Christa Ludwig. Eugenie Besalla Ludwig was not only Christa's teacher, but also her mother. I finally agreed to phone her and arrange to play a program for her,

which would include Ravel's enchanting *Chansons Madécasses*. This would enable our mezzo to perform for the famous teacher and, perhaps, milk a hint or two from her.

Madame Besalla received us graciously, listened to us patiently, and congratulated us, which was kind. To me, she suggested that perhaps I should meet her daughter, even play for her (!). She was very proud of Christa, but spoke less enthusiastically about her international career. 'You know, Mr Spencer,' she told me, 'my daughter sleeps in a different bed almost every night.' She paused, recognised the 'double entendre', winked and said 'Now, now, Mr Spencer, no naughty thoughts.'

A few weeks later Madame Besalla phoned to ask if I could play for a student who had come all the way from Holland for advice. She planned to sing some Mahler Lieder and the solo from his second Symphony, *Oh, Röschen rot*. I knew the pieces, played them happily. What I didn't know was that Madame Besalla had arranged for Christa to 'eavesdrop' on the class from the next room. She liked what she heard and invited me to play for her 'some day.'

'Some day' did not dawn too easily. First I was asked to accompany her for a Lieder recital in Germany. The impresario wanted someone else. Typically, Christa herself broke the bad news to me. Then she called me to play for her in Turin in 1982. We were to perform Schubert's *Winterreise* at a Festival where the complete song-cycles of Schubert were programmed. I learned later that another accompanist had originally been engaged, but he declared himself too busy judging a competition. So Christa spoke to me, which was all the original pianist needed to suddenly become available. Christa Ludwig couldn't possibly replace him with an 'apprentice'? Oh, couldn't she? She did. We had never performed together, and she had hardly any time for rehearsal - that spectacular spontaneity of hers - but she did make an exception; for my sake, and not her own. Typical of Ludwig generosity. How often have I heard her say 'If we don't let young people get wet, noone will ever know if they are swimmers or sinkers.'

After that Turin recital we performed together with increasing frequency. Musically, symbiosis took over. I discovered that the Christa who had enthralled me from the platform at that first Musikverein recital was simply the real Christa. We grew close enough for her to become more than a friend, more than a confidante, perhaps even more than a mother to me. I had the privilege of having in Christa a mentor such as she had found for herself in Karl Böhm.

That Christa and I were on the same musical wavelength was clear from the start. For the first Turin *Winterreise*, I was prepared to rehearse for hours. We had to get all the intricacies of Schubert right. When Schubert puts eighth-note triplets in the right hand, contrasted by dotted eighths, followed by sixteenths in the left hand, should the last one-sixteenth be played with the last right hand triplet note or after it? How much rubato is acceptable? How do we handle ritardi? How much pedal? How important is it that singer and pianist come to the same conclusions on the metaphysics of the Wanderer? We had exactly one hour.

'So,' said Christa. 'First we can quickly run through the tempi of the opening bars of each song, though, come to think of it, the tempi might change quite a bit for the performance, so much depends on how I feel, how the acoustics of the hall respond. You know, Charles, all of those things.' I didn't know 'all of those things,' and worse, I had even heard that Christa Ludwig sometimes asked for complete key transpositions 'on the night'. I could do nothing but trust my instincts and hope for the best. What Christa needed most was to create the mood of each piece, develop an emotional context for it, and sense that her accompanist could be trusted to provide exactly the sound she needed to cradle her voice. This was something which Karajan had taught her. The pianist must not provide too much downbeat, or she started to push. He must not be too 'passive' either, or she would feel she had no support. Her highly individual sound, its 'velvet' texture, was set off to its best advantage with a particular sound from the piano.

As for the mood and meaning, that is, the metaphysics of the Wanderer, she said they were in the text, and Schubert had already captured them in his music. For example, the piano part which leads into the first song of the cycle spells out how tired the Wanderer is from trudging through the deep snow. The sound should be almost muffled, an indication of how the new snowfall hampers the Wanderer's



progress. The following chords, under the melody itself, which later become the main theme of the accompaniment, shouldn't be too distinct, but shouldn't be too mushy either. Such was her, later 'our', interpretation of the opening of *Winterreise*. Next she talked about the wind and the feelings it seems to evoke in the protagonist. On through the harrowing *Der Lindenbaum* (no comfortable conventions here). On to the *Frühlingstraum*, which I believed was best played in a 'swinging' 6/8 tempo to give it charm. 'No,' Christa said, 'what you must do is imagine that you are half asleep and dreaming already of something beautiful - *Ich träumte von bunten Blumen, so wie sie wohl blühen im Mai*. Don't let the dream slip away. Hold still. It's all happening inside you. Shall we try it so.' I understood her, and found the music coming differently to and from me. It had taken on a new perspective and sounded 'right' both in these reflective passages and in the stark reality of the line 'als die Hähne krächten'.

So it was that we rehearsed the whole cycle in just over an hour. Quite a feat, and absolute proof of how intensively we crafted the piece together. I was in seventh heaven. My destiny had been revealed, and music, singing, interpretation and, most importantly of all, my style of playing the piano took on new value. From that day on, we never rehearsed *Winterreise* again, but through our many performances, the work never ceased to take on new, more intense and terrible meanings for both of us. This is what music-making should be.

On occasions, I would receive a little note from Christa before, or sometimes after, a recital, suggesting how she would like me to change tempi, dynamics or agogics. What she liked she would comment on directly (sometimes even sharing her satisfaction with the audience). So we grew closer and closer, developing the unity that people have remarked on. It always surprised people to learn that, unless we were performing a work for the first time, we spent little time rehearsing. We knew the music, and had our techniques so much in hand, that just by listening to each other we could create what seemed almost like an improvisation each time. Our last *Winterreise* was different from all the others, because we still continued to create new colourings, new inflections, new panoramas of expression. In London in 1993, as Christa sang *Der Leiermann* and came to the words 'Wunderlicher Alter, soll ich mit dir gehn?', suddenly I saw before me a poor weary man who seemed to be insane. The singer's voice seemed to drop away and sounded hollow, echoing suffering and disillusionment. I looked up and saw the tears which had coursed down her cheeks. Here was a piece which she had sung countless times, and yet it moved her, and therefore the audience, to tears.

Gottfried von Einem's cycle *Bald sing ich das Schweigen* is about a young woman who knows that she is condemned to die of cancer. At the words 'Jetzt weiss dass ich glücklich war' (Now I realise how happy I was), Christa

wept again. 'Oh,' she signed, 'how terrible it must be to recognise happiness only because one is about to lose it forever'.

I shared the sentiment, thinking that it is often only radical change which allows us to take stock of our joys and sorrows.

There were pitfalls when we performed a work which hadn't been programmed for quite some time. Fortunately, I had my own system of 'filing' all possible key variations or 'mood markings,' but sometimes Christa would come up with a request to change the key we had always used. 'I know my voice will sound better that way this evening,' she would say. To tell the truth, it was usually our tried-and-true previously decided key which turned out to be best. 'It lets my voice soar,' she would admit. Or, 'it gives just the right vocal position for me to get into the piece.'

Her occasional demands for changes, in what we had agreed were 'our' dynamic and agogic markings, were much the same. Once in Mahler's *Rheinlegendchen* she said 'Charles, we need a forte here'. Our score was marked *piano*, even though the solo piano was substituting for the full orchestra in the symphonic version. 'Yes, forte,' she repeated, 'After all, you alone have to be the orchestra, and you're describing the depths and surging of the sea. Forte will give the keyboard sound the intensity we need.'

Every now and then she would ask for a crescendo to replace the *diminuendo* which I had noted down as 'ours' to date, or she would ask for a *pianissimo* to disappear in favour of a fuller, larger sound: 'We've always done it that way, haven't we?' she would say guilelessly. This could be a little frustrating, but in the end it served as a reminder of just how flexible an accompanist must be - different tempi, different sounds - these are right for the singer if the mood of the moment makes them right. Christa was always alive, awake, and ready to look at her interpretations in a new light.

Now Christa sings no more in public. One of this century's most important singers has retired. Her marvellous husband, Paul-Emile, has at home the wife he adores, a wife who can chatter away as she wishes, can catch cold if she's not careful, and doesn't need to treat her voice like a precious instrument. I am happy for them both.

As for myself, I miss our times together. Throughout her 'farewell tour' I realised, at each and every recital, just how irreplaceable she was. We still meet regularly, and I remain immensely in her debt for all she taught me, for all she shared with me.

From: *In My Own Voice* by Christa Ludwig, published by Limelight Editions in the USA, 1999 (ISBN 0-87910-281-0. Reprinted with kind permission of the publisher. Translated from the German by Regina Domeraski. Christa Ludwig and Charles Spencer's recording, *Farewell to Salzburg*, is available on BMG LC0316. The *Tribute to Vienna* CD (09026 626522) and video (09026 626523) are also released by BMG.

## Hallelujah!!!



**JOHN FARNON**  
(1961) plays  
one too many

Few will deny that *Messiah* is one of the greatest choral works ever written.

Recently I played as a violinist in what I think was my hundredth - well it seemed like it anyway - and while part of me enjoyed the experience, at times I found myself dwelling darkly, indeed irreverently, on what I was playing and hearing.

The choruses I love, almost unreservedly; though even here, in *For Unto Us a Child is Born*, after its explosive climax of *Wonderful! Counsellor!* I now am seized with an almost uncontrollable urge to stand up, silence the chorus and sing *That You Should Care for Me*, as Gene Kelly did in the film *An American in Paris*, over 40 years ago. Well - what he actually sang was Gershwin's *S'wonderful!*, *S'marvellous!*

This moment apart, I have no trouble with the choruses - but the arias ...? Well, take Number Four. In my youth I was a great fan of Charlton Athletic, and spent many exciting Saturday afternoons watching them at The Valley, and on the day I played my very first *Messiah* the tidings of great joy for me was *Every Valley Shall be Exalted*. I've often thought, but done nothing about, writing to the Chanting Section of their supporters club and suggesting that they shared verses with *Stand Up if You Hate Man. United and Every Valley Shall Be Exalted*. I may still do!

It surprises me that the newly devolved Welsh have not themselves adopted it as their National Anthem, or at least alternated it with *Land of Our Fathers* on major Rugby Union occasions. Making *The Crooked Straight* - a reference here to lineouts surely, and *The Rough Places Plain* - seems very appropriate to me.

Towards the end of Part 1, however, my heart begins to sink. *Rejoice in the Lord Greatly* is fine in 4/4, but it seems to have given way lately to the frolicsome 12/8 Version II in the Appendix. If Radio 4's desire for change is carried on, then this 12/8 introduction must be a front-runner to

replace the signature tune for *The Archers*.

*He Shall Feed His Flock*, wonderful though it is for the soprano and alto, is very long and has the accompanying string player yearning for a Fast Food Outlet, but this is nothing compared with the turgidity of No 23, *He Was Despised*. During this, I try to get beyond the first line of my own personal reverie - *It was-Devizes-the-Morning of the Eisteddfod. Acquainted with Grief*, for 20 something years my pupils and I certainly were at this event, and attempting to link this phrase with a word that rhymes with Eisteddfod helps to keep me going during this marathon - but if the conductor decides to do the Da Capo ...

Things liven up for a while until we come to *I Know That My Redeemer Liveth*, by the end of which the repetition of 'I know' by the soloist and violins has given the interval of the Perfect 4th a bad name. All through it one is longing for some hint of human frailty, one moment of self-doubt 'I'm Reas-nably Sure' - with ornamentation taking care of 'that my redeemer liveth' would be nice, though I'd settle for just one 'I Hope'.

Even the piece we have on our own, the *Pastoral Symphony*, has been ruined for me since I discovered that if you raise the 6th note of the melody a 4th instead of a tone and speed it up, it becomes *I Belong to Glasgow, Dear Old Glasgow Town!*.

All these sacreligious and distasteful shafts are irrelevant, you will say, and do not detract from a genuine masterpiece. You are absolutely right - but what am I going to find next?

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## Go with the blow

ATARAH BEN-TOVIM (1962)



If I had to pick one memory from my total of eight years at the Academy - four of them as a Junior Exhibitioner - it would be afternoon tea with Sir Thomas and Lady Hester Armstrong in their lovely home a few minutes' stroll from Baker Street. The point of the tea party in our first term as fully fledged students in the autumn of 1958 was not just social; it was also the Armstrongs' way of getting to know us and discovering our hidden qualities which needed developing.

The one thing we didn't talk about that afternoon was music! I was Principal Flute in the NYO and played in orchestras and chamber music groups of every kind on most evenings of the week. I'd done the Chaminade, Ibert and Nielsen concertos with amateur orchestras and played a concerto on telly when I was 14 - in the same concert as fellow Exhibitors, violinists **John Georgiadis** (1960), **Ken Sillito** (1960), **Sydney Mann** (1960) and **Andrew McGee** (1959) - but it was never the obvious which interested Sir Thomas. Somehow he got out of me that I had been teaching since I was thirteen. I remember him chuckling at the thought of my first pupil who, at six-foot-five-inches tall, towered over me so that I had to climb on a chair to correct his embouchure. He was also old enough to be my father. A few days later, I was

summoned to the Principal's office to be told that, although I was obviously going to make it as a player, he thought it important for me not to dismiss teaching as a second-class activity - as so many students do. I loved teaching anyway, but knew better than to quibble with Sir Thomas, especially since he had arranged for me to teach at the Oxford School of Music every Saturday. It meant leaving home at 5am to catch the early train and spend the day teaching children, students and adults in one of England's loveliest cities. It was such joy that I used to wonder why I got paid as well. The only drawback - which turned out to be an advantage - was that I was watched over, criticised and guided by the formidable Miss Pilkington, who was Sir Thomas's spy in Oxford! Visiting him thirty years later in Newton Blossomville, imagine my face when she poked her head round the door of his kitchen to check whose car was parked outside... Most people in the business told me I was crazy to give up orchestral and chamber music to devote myself to 'kids' concerts' but my decision had not in the least surprised her. 'You were always going to do something like that,' she said.

By the start of my second full-time year, I was teaching in Oxford, Brighton and two London secondary schools, with about 30 private pupils at home as well. The problem was finding time to pop into the Academy for Gareth Morris' lessons, orchestral rehearsals and the other obligatory events of the week. The best thing about learning from Gareth was that he pooh-poohed endless 'practising' in the belief that three 20-minute sessions a day of complete concentration are enough for any flute player. This fitted in very well with my hectic schedule. His other advice was to attend as many concerts as possible, in particular those of the Philharmonia, in which he was the most charismatic Principal Flute I have ever heard. It was said that even asthmatics in the

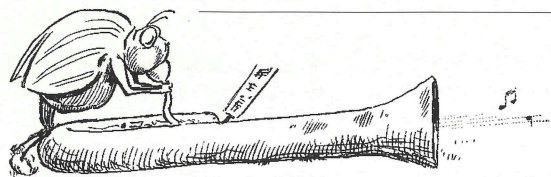
audience waited until Gareth breathed before wheezing.

Sir Thomas was very far-sighted: forty years on I am still fascinated by the development of each pupil, and I never stopped teaching during my 12 years of a busy touring schedule as Principal of the Royal Liverpool Philharmonic Orchestra, or the even more pressured years on the road with my own show/ensemble 'Atarah's Band', plus a weekly programme on Radio Three and television series for both BBC and the independent companies. Now, I see my role in programming and presenting children's orchestral concerts as part of the same strand of activity. Did I say *activity*? I like the children to participate; to get the feel of music they bring instruments and join in under the conductor's baton at selected moments. They take it all very seriously and it's a wonderful experience to hear 1500 young concert-goers joining in Ravel's *Bolero*, as they will at my next Barbican concert on October 8th when I celebrate my Big 'Six-Oh', and on December 17th for the Barbican Christmas show.

One development which Sir Thomas could not have foreseen is the leisure boom which has produced an enormous growth in the numbers of adult learners on woodwind instruments. I even have one pupil - a retired GP - who began the flute after his 73rd birthday and has persevered to a respectable Grade Five despite a quintuple by-pass. His ambition is to reach Grade Eight before taking up the celestial harp! So if your flute-playing is a bit rusty or you just fancy the fun of playing from dawn to midnight with other motivated amateur adults of all ages (many of them teachers and quite a few *male*) think about joining us at my next \*Conspiracy of Flutes course at Bloxham School over the August Bank Holiday. Free wine every evening! Details on [www.atarah.co.uk](http://www.atarah.co.uk) or from Julie Wright, course administrator, on 0181 241 7572.

\*Conspiracy, of course, from the Latin *conspiratio*, a breathing together





# Congratulations

Soprano **Marie Arnet** won the Joanhina Award Competition held in February.

**Katherine Baker** (1999) has been appointed Second Flute with the BBC National Orchestra of Wales. **Steven James** (1999) to Principal horn of the Stavanger Symphony Orchestra in Norway and **Caroline Holloway** (1999) No 4 First Violins in the Ulster Orchestra.

**Inon Barnaton** was a finalist and second prize winner in the Porto International Piano Competition held in September.

Baritone **William Berger** won first prize of £3000 in the competition for the Kathleen Ferrier Memorial Bursary. Soprano **Lucy Crowe** came second in the same competition.

Mezzo-soprano **Frances Bourne** won the Oratorio Prize at the 1999 National Mozart Competition.

Tenor **Olivier Dumait** won the Prix ADAMI in the XIVème Concours International de Chant de Clermont-Ferrand in France.

Following the award of the Marisa Robles prize at the Royal Over-Seas League Music Competition, harpist **Catrin Finch** went on to win first prize in the Lily Laskine International Harp Competition in Paris. Recently she crowned this glory by becoming one of four winners at the Young Concert Artists International Competition held in New York recently. YCA will organise concerts in the USA and elsewhere for Catrin for the next four years. Catrin's early teacher was **Elinor Bennett** (1967).

Baritone **Adam Green** won second prize in the competition for the 1999 Jackdaws Vocal Awards.



Cristó Barrios, winner of the Yamaha Music Foundation of Europe Scholarship

**Alexei Hrynyuk** is the winner of the Jaques Samuel Intercollegiate Piano Competition.

Piano duo **Glen Inanga and Jennifer Micallef** were major prizewinners in the Murray Dranoff Two-Piano Competition held in Miami in December.

**Anke Juttner** (1999) was runner-up in the 2000 Bayreuth Bursary Competition run by the Wagner Society of Great Britain.

Pianist **Dimitris Karydis** (1999) won the Croydon Symphony Orchestra Award - his prize includes a concerto appearance with the orchestra at the Fairfield Halls on 13th May. With his duo partner **Petros Moschos** (1997), he also won first prize in the piano duo category of the 'Rovere d'oro' International Music Competition in Imperia, Italy.

Australian violinist **Kirsten Le Strange** won through to the final round of the Tibor Varga International Competition held in Switzerland. She was awarded the 'Touring Club de Suisse' Special Prize for the compulsory piece.

**Matthew Lima** was selected to participate in the American

Composers Orchestra's Whitaker New Music Reading Sessions held in New York on 3rd April.

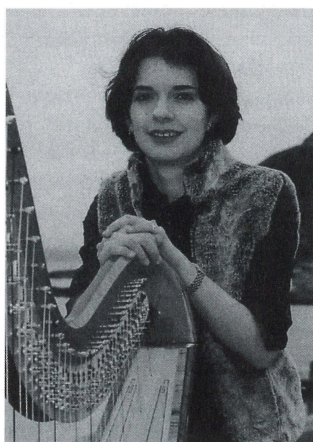
Violinist **Natalia Lomeiko** won first prize in the International Gisborne Music Competition held in New Zealand and the New Zealand 'Young Musician of the Year Competition'.

**Ning Feng** won Le Prix spécial de l'Association Samson Francois in the finals of the 26th Long-Thibaud Violin Competition held in Paris in November.

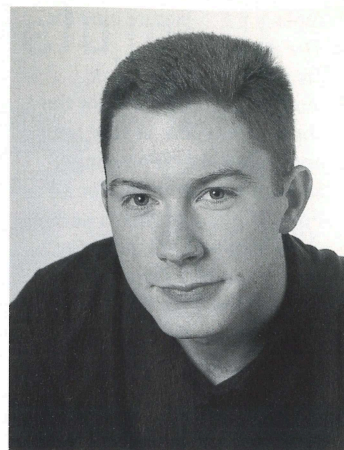
Organist **Ekaterina Melnikova** (1998) won third prize and the title Laureate in the Mikael Tariverdiev First International Competition held in Kaliningrad. She also won a special prize for the best performance in the final round of the Shostakovich Philharmonic Society of St Petersburg Competition.

Clarinetist **Josep Sancho** (1999) won the overall first prize in the Penderecki International Music Competition in Kraków. He and his accompanist, **Lila Gailling** (1999), also won the chamber duo section.

Composer **Andrew Scartazzini** has won the prestigious Studienpreis from Ernst von Siemens Stiftung, and gained third prize in the Förderpreis der Alexander Clavel Stiftung. He has also been commissioned to write a work for the Swiss Arts Council (Prohelvetia).



Catrin Finch

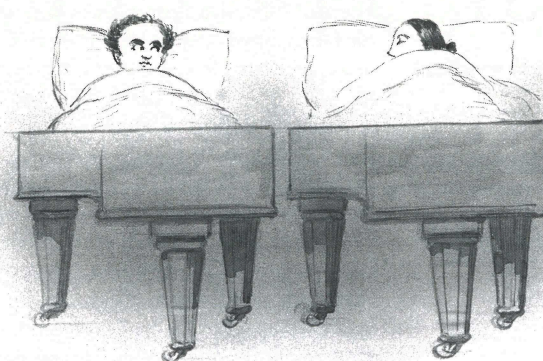


Robin Tritschler

Tenor **Robin Tritschler** has won the Lieder Prize in the RTE 'Musician of the Future Competition'. Robin has been busy with performances of J S Bach B minor Mass with the Millennium Bach Festival, *L'enfance du Christ* (Berlioz) in Belfast with the Studio Symphony Orchestra and Britten's *St Nicolas* in Dublin with Trinity Choral Society. Forthcoming performances include the *St John* and *St Matthew* Passions and Cantata concerts with the Orchestra of St Cecilia (conductor **Lindsey Armstrong**, 1963) for the Bach Millennium Festival, singing the Evangelist, with Mozart Requiems in Wales, Ireland and Northern Ireland, and summer recitals in the National Concert Hall in Dublin and in Salt Lake City. You can hear him before then in performances of Hugo Wolf songs and the *Spanisches Liederbuch* at the Academy in May.

**Sara Trobäck** (violin) has won first prize in the Ljunggrenska Competition, held in Gothenburg, Sweden. Mezzo soprano **Kristina Wahlin** was awarded third prize. Sarah, with violinist **Tamas Andras**, violist **Elizabeth Davies**, cellist **Sarah McMahon** and **Michael France**, double bass, have been accepted onto the LSO String Experience scheme for 1999/2000.

Junior Academy pupils **Thomas Gould** violin and **Jamie Afoke** piano won third prize and the Hindemith Prize for the best performance of the set piece in the finals of the European Union Music Prize for Youth competition held in Weimar in October.



The last ten years have seen many international prize-winning piano duos leaving the Academy. From the archive comes this charming drawing of the distinguished piano duo Ethel Bartlett and Rae Robertson (husband and wife), who studied at the Academy and also toured internationally. The drawing is entitled 'Twin Beds, or Nocturne in A flat'.

Vocal faculty singers **Hulda Bjork Gardarsdottir** and **Bibi Heal** will be singing the roles of Susanna and Barbarina, respectively, in the Garsington Opera production of *Le nozze di Figaro* this summer.

Last summer **Vassilis Saitis** was appointed Principal cellist of the European Union Youth Orchestra, with whom he toured throughout Europe and performed Beethoven's *Missa Solemnis* and Mahler's Symphony No 7 under Sir Colin Davis and Bernard Haitink at venues including the Cité de la Musique in Paris, the Concertgebouw in Amsterdam and the Royal Albert Hall. Vassilis is a member of the Vivace Piano Tiro at the Academy, with **Vlad Bourceanu** violin and pianist **Chiao-Ying Chang**. The trio participated in the Prussia Cove Masterclasses with György Sebok and also performed for John Suchet's presentation of his book on Beethoven in St Dunstan's Church, and concerts in Plymouth and Surrey.

**Marius Stravinsky** conducted the Royal Academy Players (first and second year undergraduate students) at Keble College Chapel, Oxford, on 29th January, performing *Siegfried Idyll* (Wagner), *Appalachian Spring* (Copland) and Concerto in D for String Orchestra (Stravinsky).

Pianist **Florian Uhlig**, studying on the MMus course, gave a recital at the Kerkulesaal in Munich on 17th January. His plans include recitals in New York in May, a tour of South Africa in May/June to include solo recitals, piano concertos



Vassilis Saitis

and a masterclass at the South African College of Music in Cape Town.

Do you have any music you would like printed, perhaps ready to hand in or send to a publishing house? Maybe you've written a symphony and want to have instrumental parts to match your orchestral score, or you need your choral music printed legibly and copied in booklets which can be used with your choir? Or perhaps you just want your new masterpiece to be played but find that no one will take photocopies of handwritten parts seriously? Meticulous Printed Music Production is run by student **Mat Highway**, using Sibelius. Contact 07958 991856 or email [meticulous@freeuk.com](mailto:meticulous@freeuk.com).

**Hexaphonic**, a dynamic new contemporary wind ensemble consisting of award-winning students and recent leavers **Sian Pateman** (flute and piccolo), **Philippa Cole** (oboe and cor anglais), **Sarah Watts** (clarinet and bass clarinet), **Sarah James** (saxophones, clarinet and bass clarinet), **Alex**

## New lunchtime concert series

**Matthew Cooke**, musical director of the newly established Hoxton Lunchtime Recital series, is looking for performers for a keen, enthusiastic and musically-starved East End audience. 'We are interested in any instrument or combination of instruments - all solo performers and ensembles are welcome. We do run an accessibility policy and always encourage maximum communication with the audience, and continue as much interaction as possible with the highest level of music-making. We are situated in the beautifully restored church of St John the Baptist in Pitfield St, Hoxton, a mere four-minute walk from Old Street underground station (zone 1). The church also houses a community centre, gymnasium and crypt café. The St John's, Hoxton, Lunchtime Recital Series is a non-profit-making 'initiative'. A suggested donation of £2 is made on the door, with all profits going to the performers. Recitals last 50 minutes, from 1pm-1.50pm.' For further information from Matthew, 228 Crundall Street, Hoxton N1 6JQ. 'Come help us make the fine performance platform what it deserves to be!'



Hexaphonic

## Remember this?



A fund-raising event in aid of the 1989 Appeal to refurbish the Academy's beautiful Duke's Hall. Who's who? Would someone like to write up their memories? Send to Janet Snowman at the Academy



# THE MEDICAL MUSE

**FRITZ SPIEGL** (1948) is always delighted to hear of any tunes, music or medical songs, new or old.

It has long been held, probably since Pythagoras, that an aptitude for music goes hand-in-hand with a mathematical mind. Indeed, there are many distinguished mathematicians who excel in music, but my own observations suggest that musical accomplishment is more widespread among doctors than in any other thinking profession. Perhaps Bacon had the right idea.

*'The ancients did well to conjoin music and medicine, because the office of medicine is but to tune the curious harp of man's body.'*

That was long before anyone demonstrated any scientific basis for music therapy.

If you require evidence, look around you and listen. The country - no, the world - seems to be full of musical doctors. Many people of my generation who listened spellbound to Boyd Neel and the pioneering English chamber orchestra that bore his name were unaware that he was in fact a music-loving doctor. His musical descendant, Jeffrey Tate, also started life as a medical man.

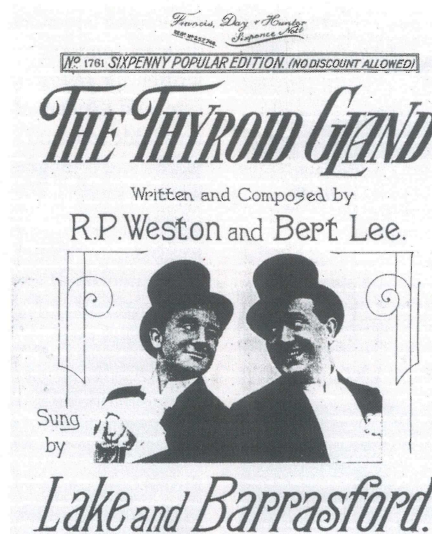
## Three medical bassoonists

When I was a music student one of my own earliest appearances as a soloist was under the baton of Dr Dolf Polak of King's College Hospital. On that occasion in the 1950s he also guided Alfred Deller through a Bach cantata. I used to play in an amateur orchestra whose bassoon section was manned by three medical scientists - each one a fellow of the Royal Society, led by the Cambridge pathologist William Rushton.

Time and again, educationists trumpet as a 'new' discovery what musicians have always known, namely that children who learn to play an instrument are invariably brighter also in academic subjects, and develop greater co-ordination skills.

I sometimes wonder how all these multi-talented doctor-musicians find the time to practise both disciplines in tandem. Robert Sells, past President of the British Transplantation Society and now Professor of Surgery at the Royal Liverpool University Hospital, has conducted Beethoven's Ninth with the Royal Liverpool Philharmonic Orchestra and regularly directs Mozart operas. He is also a flautist and pianist, and sometime arranger for the Baccholian Singers. When the Royal Liverpool Philharmonic has found itself short of a bassoonist, the services are available of the pathologist, Dr Robert Connolly; and were, in the horn department, on his now alas late brother David, a spectroscopist.

Dr Gilbert Kaplan, who has conducted Mahler's Second Symphony with some of the great orchestras, although hiring them, has always acquitted himself with credit (and if



any professional conductors are tempted to question his effort, let them change places with him one day in the doctor's office).

The list is almost endless and even transcends the ancient East and West divide in music. The consultant anaesthetist Dr Aly Sadek, with Dr Wafaa El-Sissi, took time off a few years ago to produce the first recording in Arabic, and with an all Egyptian cast, of Mozart's *Così fan tutte* (they have been translating all Mozart's operas into this very melodious and singable language - although I have especially been looking forward to *Die Entführung* to see how the doctors handle the scene where Belmonte makes alcoholic jokes about the prophet and gets the servant Osmin, drunk).

When you next listen to Alexander Borodin's *Prince Igor*, remember that he wrote it as a relaxation from his day job as reader at the St Petersburg Medical-Surgical Academy, where he worked on a ten-year research programme into 'the condensation of the aldehydes of valerian, enantol and vinegar'. Music is an uncertain profession, and the Swedish composer Franz Berwald (1796-1868) was not alone in embarking on several profitable extramusical enterprises, among them a sawmill and an orthopaedic clinic: well, it makes sense, doesn't it?

## Lessons from Haydn rather than surgery

Henry Harington (1727-1816), after graduating MB and MD in 1762, successfully followed a dual career as physician to the Duke of York and 'composer and physician to the Bath Harmonic Society', for which he composed some 70 works, mostly glees. Another noted English glee composer was John Wall Callcott. He was intended for a career in surgery, but when witnessing his first operation he felt so faint and terrified that he gave up all thought of further study. Instead, he took lessons with Haydn and won prize after prize from the Catch Club. Needless to say, some of his catches harked back to medicine. His grandson was the composer

Norman O'Neill, a close friend of Delius who died tragically young in 1934 from the effects of a comparatively minor traffic accident near the BBC, after inadequate first aid treatment.

Another medico-musical member of the Catch Club was Dr Francis Hutcheson, born in Dublin in 1721 (MD Glasgow 1750), and twice President of the Royal College of Physicians. He managed to combine four careers: physician, violinist, professor of chemistry at Trinity College, Dublin, and resident composer for the Catch Club, which awarded him several prizes. He signed some of this earlier catches with a pen name, Francis Ireland.

Even John Wesley found time to produce a manual called *Primitive Physic* with various popular treatments for heartburn and other complaints, using liquorice and electricity. By 1830 the book had gone through 36 editions. More surprising still, the name of the patron saint of malingersers himself appears in the annals of music: there exist several sonatas by a Baron von Münchhausen. Though it may have been a confidence trick, of course.

That most common disease, hypochondria, also figures in music: *La Hypochondrie* is the alas unexplained title of a concertante by J S Bach's contemporary, Jan Dismas Zolanka, recently recorded on a Teldec CD.

With so much dual talent, it is hardly surprising to learn that at the 1932 meeting of the Canadian Medical Association, a Dr Forde McLoughlin conducted his own work, *Influenza, A Tone Poem*. Could any Canadian reader tell us more about this occasion or procure a copy? As recently as 1948, Dr Herman M Parris produced, with the Doctors' Orchestral Society of New York, a 10-movement orchestral suite, *The Hospital*, with movements entitled *Anaesthesia* (presto), *A Nurse* (allegro amabile) and a *Pre-operation Prayer*.

The Doctor, comic or otherwise, was a stock character on the music stage, from *Commedia dell'arte* to Grand Opera, often taking a title role, as in Dittersdorf's *Doktor und Apotheker* (1786), which has a part for a paramedic! As early as ca. 1500, Bartolomeo Tromboncino wrote a *frottola* about syphilis; and from Victorian days onwards, piano-stools were full of songs, comic or sentimental, about doctors, nurses and patients, operations, patent medicines and alleged cures. A comic - yet prophetic - song, *The Thyroid Gland* (illustrated), proposing rejuvenation by tissue transplantation from monkeys, was found in a pile of second-hand music by Janet Snowman, editor of this Newsletter.

**FRITZ SPIEGL's numerous books include** *A Book of Musical Blunders* (Robson Books). His *Sick Notes* (Parthenon) is to be joined later in 2000 by *MuSick Notes*, a collection of medical music and songs. Any possible additions which may lurk in ex-RAM students' piano-stools would be gratefully received. Please email [fritz@scousepress.demon.co.uk](mailto:fritz@scousepress.demon.co.uk)

Adapted from an article in the *British Medical Journal* (1990), and reproduced by permission

# MUSIC & MEDIA

Six years ago the Commercial Music course was set up within the Composition Department, under the direction of NICK INGMAN. Now called Media and Applied Music, with course director DICK WALTER, the aim is to equip graduates with the skills needed for this industry. Students study music techniques, orchestration, music preparation, MIDI sequencing, computer technology, recording, production techniques, business studies, music in advertising, in the theatre and film scoring. We look at how our recent graduates are doing, as well as at the achievements of those leaving this summer.

So alphabetically, here goes ...

**Tim Bedford** (1997 is completing a Master's degree in Media and Composition at Bangor University. One of his songs has been selected for the final of the 'Song for Wales' Competition.

**James Brett** (1997) writes: 'Since leaving, I have enjoyed working in the music business as a music producer, primarily in films alongside Michael Kamen, but also pop music and TV. My film credits include *The Event Horizon* (Paramount), Polygram Logo (Polygram Pictures), *The Winter Guest* (Miramax), *Lethal Weapon 4* (Warner Brothers), *What Dreams May Come* (Polygram Pictures), *The Iron Giant* (Warner Brothers) and *Frequency* (New Line Cinema). Last year we recorded a score with the Czech Philharmonic for the Warner Brothers animated feature *The Iron Giant* in Prague, which was an interesting experience with wonderful musicians, but the technology left much to be desired. I also oversaw the orchestral production for an interesting project involving Heavy Metal group Metallica and the San Francisco Symphony Orchestra. Beginning in San Francisco last April, there were two Metallica concerts accompanied by the orchestra - these were then pre-produced in Hawaii, with mixing and fixing back in San Francisco. Their new album, *S&M*, has Michael Kamen arrangements, the orchestra, and a bit of me. We managed to repeat the feat before Christmas to promote the album in Berlin and New York. I have recently returned from Los Angeles where we worked on a film called *Frequency*, and I'll be going back in May to work on 20th-Century Fox's big summer release, *The X-Men*. Other orchestration and programming credits include *Preston Front* (BBC1), *From the Earth to the Moon* (HBO (US)), *Seinfeld*, *Space Island* (Sky1), *The Vanishing Man* (ITV), *The American Dream* (Discovery/BBC2) and work for Hole, Kula Shaker, Bryan Ferry, Eric Clapton, Mick Hucknall and others. I'm also currently working on my own pop album, which I'm hoping to get ready before the summer, and I continue to hold a position on the Academy's Media Music course.'

**Rupert Christie** (1998) is the sound engineer and a composer for Adrenalin Music Productions (working with **John Dervish**). Recent projects have included music for the 'Blind Date' type gameshow, *The Villa* (Sky 1), with a new series in production. Rupert also appeared as a contestant in this show, spending a week in



Rupert Christie

Malaga with four girls and three other Likely Lads. He is also head of composition and pre-production at the Academy of Contemporary Music, Guildford and teaches music technology at Eton. As keyboard player and singer with the band The Madding Crowd, signed to the record label Black Box UK, he will shortly tour Thailand and Barbados. Rupert also writes with James Brett, with a view to a future publishing deal. As a freelance orchestrator, his recent work has included an advertisement, performed by the CBSO. He recently had his long blond hair 'chopped', and can no longer be called Rapunzel ...

**Mark Cox** (1998) has been working with the studio Planet X writing and engineering commercials. He recently performed Piazzolla tangos (electric guitar) in the Classic Café series with the Covent Garden Soloists at the Vilar Floral Hall, and also session work, including for Virgin Records.

**Oliver Davies** writes: 'After graduation in 1994 I started producing classical CDs, although I never intended to become a producer as I had trained as a composer. However, there seemed little opportunity in purely writing, so I turned to the record industry instead. Unfortunately, by 1997 the classical CD market was flooded with cheap imports and only now are some of the recordings I made three years ago starting to see the light. I realised then that I had to look for a new career and went back to writing. With the funding of a venture capitalist I formed a limited company which is aptly named We Write Music Ltd. I set up a studio on Wardour Street and have mainly concentrated on writing music for commercials - a very long way from classical producing. It's a competitive market but having been in Soho for a few years now, I am starting to build a client base. Recent commissions include Direct Line, Telewest, Direct Holidays, Going Places and One-2-One. I'm still involved in classical music, and have also been working

with Opera Rara on the *Otello* recording with the Philharmonia. It's a peculiar sensation switching from Rossini operas to writing quirky jazz music for financial adverts, but great fun all the same. On a separate note, I married a fellow Academy musician **Emma Heathcote**, who also graduated in 1994. Emma performs with many London ensembles including London Musici, the English Chamber Orchestra and Belmont Ensemble of London.'

**John Dervish** (1999) writes: 'I am the full-time director of Adrenalin Music Productions in Grange Park, North London, where we have a broadcast-quality recording and composition suite. We have recorded over seven albums, from opera to Music Hall, all on general release, and I've also been arranging and recording demos for others. In October 1998 we composed the score for *Nigel Mansell's Touring Car Year* and *The Ice Files*, both for Sky Sports 1, 2 and 3, and last May were commissioned to compose the score for *The Villa* (Sky One 10-part docusoap), which was aired in October and currently holds their highest viewing figures. We are currently in negotiations with Pearson TV, owners of Channel 5, for two new series in the summer, as well as doing music for a second series of *The Villa*. Future projects also include a commission from Swiss IT Company, Bauer and Partner, to compose all the music for their website, corporate video and TV advertising, and to compose and arrange the music for a European tour of *A Midsummer Night's Dream*, premiering in London in June. I also hope to branch out into fixing music for hotels and corporate events, which I have been doing since December. Finally, a musical that I co-wrote, *A Christmas Carol*, is being performed in various venues this year, and there may be a commission for a new musical on its way.'

**Rosabella Gregory**, who graduates this summer writes: 'After winning the Vivian Ellis Prize for new musicals in 1997, director Riggs O'Hara of the Post Office Theatre in Ladbroke Grove fell in love with the idea of putting on a performance of our musical *In nomine Amoris* (my sister Dina wrote the script and lyrics, I wrote the score). This is currently in rehearsal, and will be performed in August at the Portobello Festival. I am currently arranging and co-producing an album for tenor Russell Wilson, who is signed to Decca Records, consisting of original arrangements of



standard and popular arias. This will be released in the summer. The BBC have shown an interest in following my sister and I for a new series of the popular television docusoap *Paddington Green* - they are interested both in our musical, and also because we are pursuing a career in the music industry as recording artists, and they will be 'hanging around' for the next few weeks to see what develops. Whilst playing the piano and singing in the Britannia Hotel last summer, I met **Ray Cooper** (1968), who has taken me under his wing to help me achieve success in the industry. He - like me - is keen that I explore all the different areas of my music writing - this is most exciting, and has been put on standby until I graduate.' Last summer Rosie was invited to attend a four-week long Musical Theatre workshop, directed and devised by Phillip Headley of Stratford East Theatre. She also won first prize in the ENO-Baylis Programme Competition for an original opera in 1992, first prize in the BBC Pebble Mill 'Song for Christmas' in 1993, first prize in the TES/Yamaha Rock and Pop awards and the BMI award in 1997. In 1997 she was nominated for Cosmopolitan Woman of the Year.

\*\* Last-minute news - Rosie and Dina have just been offered a publishing deal (watch this space!).

**Jimmy Jewel**, who graduates this year, has been touring Australia conducting the National Rock Symphony Orchestra with artists such as Alice Cooper, Paul Young and other top names in the music industry. He has also MDd for the West End production of *Mama Mia*, the pantomime *Cinderella* alongside Keith Chegwin, and other productions. He plays keyboards for many other musicals, and recent recordings include arrangements for Disney, to be used in one of the company's theme parks, recorded at Abbey Road studios, conducted by Nick Ingman.

**Richard Lannoy** (1996) writes: 'I'm probably best remembered as the spikey-haired 'Jarvis-Cocker-a-like' who took Britpop to the Jack Lyons Theatre with such originals as *T@bloid Girl* and *Charles & Di*, as well as being the Ents. guy on the SU, organising numerous parties and jazz nights alongside writing a diverse palette of music, ranging from orchestral rock to jazz to chamber music, and scores for short films. The last three years have been a blast: a kind of extended development on the same theme, almost (only SU party-organising has now transformed into DJ-ing and running club nights!). It's been multi-faceted so far - scoring music for BBC1 and

2 (programmes for the *Northern Lights* and *Picture This* series), as well as Anglia TV/ITV. In 1998 I scored my first full-length feature film which will be hitting TV screens later in 2000 (the title track of which also features the vocal talents of another former RAM student, cellist **Natalie Rozario**). I've also been busy notching up my scores for short films. Towards the back end of '98 I co-founded and began DJ-ing at our ongoing successful club night, Subvision, in Chalk Farm. We started Subvision as there was no existing, regular club night catering for left-field dance

remixes of modern classical works of the likes of Sakamoto, Steve Reich and Michael Gordon, not to mention the reworking of club classics and the mix of dance floor sounds in film music these days. The concept seemed to work and we ended up being written about and photographed in *i-D*, *The Big Issue*, *The Times* and other national papers. This led to DJ-ing major dance music festivals such as Homelands and the Big Chill. We've just finished remixing a version of Orbital's *Forever*, which will be released later in the year. The press have been describing it as Classical Breakbeat, as well as ... 'the way forward'. We were also interviewed on BBC Radio, Channel 4 and Paris Radio Nova. I also had the honour of DJ-ing alongside D'n'B legend Grooverider recently. Besides clubbing activities, I recently had my first classical commission performed and broadcast at the Purcell Room in the Park Lane Group New Year Young Artists Series, which gained some good reviews in the press (including '... highly pulsating and attractive' *Evening Standard*). I'm currently working on the score for a BBC Radio 3 play, as well as scoring, later in the year, another British feature film. With Subvision taking us to the Reading and Leeds Festivals, too, its all going rock'n'roll. The RAM's Commercial Course was fantastic. I learned everything I know from it. A big thank you to Nick Ingman, Rick Wentworth, Chris Brown and Ken Reay, as well as to everyone else who has been an important part of my musical development at the Academy (too long to list!).'

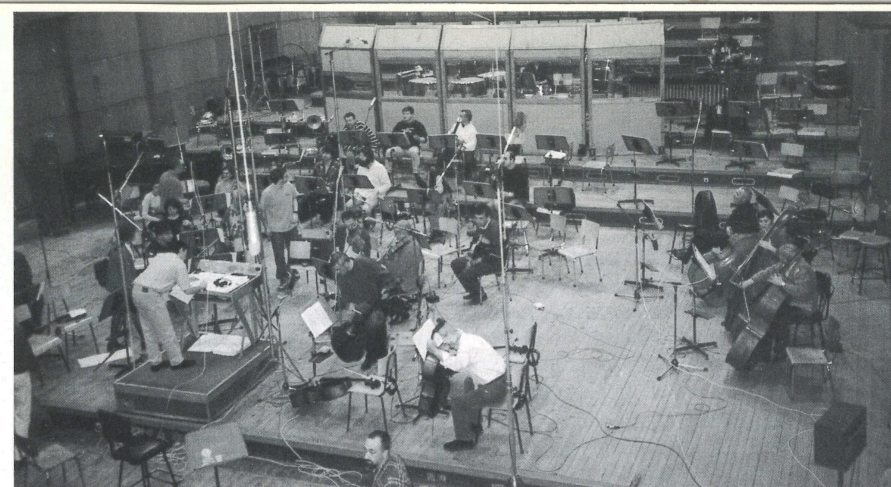


Richard Lannoy Photo: Pierre Marcar

**Holly Marland** (1992-5) transferred to study at Salford University, where she graduated with a First Class BA Hons in Popular Music and Recording. She now works as Assistant Concerts Manager at the Royal Northern College of Music, as well as a freelance professional singer and music administrator. She sings with the BBC Daily Service Singers and the Britten Singers (formerly the BBC Northern Singers), and performs as an oratorio soloist with choral societies and as a recitalist in the north-west. Recent engagements have included the Saint-Saëns Requiem in Wakefield Cathedral as mezzo soloist, Tippett's *Mask of Time* at the Bridgewater Hall (semi-chorus) and a series of Christmas broadcasts live from Jerusalem with the BBC Daily Service Singers.

**Tracey McSweeney** (1994), now professionally known as **Shena McSweeney**, has performed the lead in five musicals including *Mama, I Want to Sing*, *Carmen Jones* (in Japan), *Little Shop of Horrors* (numerous times) and *Hotstuff*. She has worked on television with artists such as Michael Ball, Luther Vandross, M-People, Belinda Carlisle, the Arsenal Football team (lead vocals for the FA CUP song *Hotstuff*), Andy Cole from Manchester United and Sir Cliff Richard, and has recently performed lead vocals on commercials for Centre Parcs, Sightsavers (as sound-alike of Roberta Flack) and Coca Cola, and for a Sony Playstation game called *Music 2000*. Jingles are also a speciality. Shena has various Top Ten tracks to her credit, and her latest achievement is a film title track for a new British movie starring Joseph Fiennes called *Forever Mine*, due out in time for the Cannes Film Festival, with the album to follow.

**Cliff Masterson** (1995) works as a songwriter, composer and arranger. His songwriting catalogue includes recordings by Engelbert Humperdinck and the Nightcrawlers - *Never Knew Love* became a No 1 club track in summer 1999, selling over 1.8 million copies. Cliff's other recent work has included orchestral arrangements for Sir Cliff Richard's 40th Anniversary Tour; backing vocals, keyboards and string arrangements for 911 *There It Is* (album), string arrangements for Johnny Halliday's *Sang Pour Sang*, MTV rehearsals and brass arrangements for Oasis; string arrangements for Dana International (Eurovision winner), and an Engelbert Humperdinck Album (string and keyboard arrangements). He was also the musical director and composer for *All's Well That Ends Well* (New Shakespeare Company), *The Rose Tattoo* (Theatr Clwyd), musical supervisor for *Riverdance* (London production), and writer of two award-winning musicals, *Lumpy Custard* and *Gameboy*. His music for national advertising campaigns includes work for Furniture Village, Adsmart and presenter



James Shearman conducting the score for *East and West*, nominated for an Oscar for 'Best Foreign Film' this year.

IDs at the BBC and Talk Radio. Cliff is currently working on a new computer-animated musical, *Musicbox*, whilst continuing with his songwriting career and preparing an entry for this year's Vivian Ellis Award. Previous awards have included International Songwriter of the Year 1993 (Finalist), Young Composer of the Year in 1987/89, overall winner of the Barclays Youth Music Theatre Awards in 1989/90 and the Eric Coates Prize at the Academy in 1994.

**Harry Peat** (1996) is under contract for five singles with Red Parrot Recordings under the artist name 'HP Source'. Ten tracks have been released on the compilation album *Chillout 2000* under the artist name 'Nimbus'. Orchestral work has included arranging and scoring for composer Jaz Coleman on the *Orchestral Doors* album (with soloist Nigel Kennedy), and for composer Tolga Kashif for the Turkish Relief Concert held at the Barbican in London. He has written for Sony Playstation and HSBC promotional videos, and has undertaken choral arrangements for the forthcoming UK feature film *The Criminal*. TV work includes Sky TV on-line marketing Box Office trailer and History Channel idents, an ident packages for the German multi-channel launch for *Première World* and for the Italian channel launch of *Rette Quattro*, as well as incidental music for the ITV drama *Always & Everyone*. Some of Harry's TV/Film and video work has been commissioned through The Music Sculptors, a West End production company - others independently. *Wax* magazine is shortly to feature an article about him as a writer and producer.

**James Radford**, the third of this year's graduates, was winner of the 1997 Lansdowne Award and 1998 BMI Award. Last year he set up his own company, RMP - Radford Music Productions Ltd - producing music for films and television. Now dealing with a number of directors and top advertising agencies, the company has been responsible for the music for over 20 UK and European commercials. 'Some of the adverts that I have written the music for include BMW, Rover, Lexus, McDonald's and the Discovery Channel. With the

expansion of the company, I will be looking to represent other composers and to build up a 'book' of players/musicians from the Academy available for studio and session work in the future,' writes James.

In the summer of 1998, **James Shearman's** piece, *Arcadia*, from the *Miriam* album, was chosen to be performed by the BBC Symphony Orchestra for the Princess Diana Memorial Concert at Althorpe Park. James has worked as an arranger and conductor with pop artists Louise, Gary Barlow, Connor Reeves, Kavanagh and ex-Pink Floyd frontman Roger Waters. Recent TV commercial credits include Heineken, Oxfam, Marks and Spencer, PPP Healthcare, Jacobs Club and Butlin's. His recent film scores include *The Misadventures of Margaret* starring Brooke Shields and Jeremy Northam; *Z* - commissioned by Lord Putnam and for release in March; and *The Weekend*, also starring Brooke Shields. He orchestrated *Great Expectations* (starring Gwyneth Paltrow), *Quest for Camelot* (*The Magic Sword*) for Warner Brothers and *Shakespeare in Love*. Orchestration and conducting credits include *East and West*; which received an Oscar nominations for 'Best Foreign Film'; *Mansfield Park*, *Love's Labours Lost*, Kenneth Branagh's forthcoming film, and *Lost Souls*, starring John Hurt. James regularly records in London, New York, Los Angeles, Prague and Bulgaria. He left the RAM in 1996.



James Radford

**Bryony Sutherland** (née Newson, 1998) realised during her time at the Academy that she preferred writing about other people's music rather than composing her own. In her third year she teamed up with Lucy Ellis, an LSE History graduate, to form a freelance music journalism partnership called Atomic. Their first book, *A Complete Guide to the Music of George Michael - Wham!* was written during Bryony's final year at the Academy and published by Omnibus Press in September 1998. Bryony and Lucy then formed their own writing company, Atomic Partnership Limited, in November 1998. Their second book, a definitive biography on Tom Jones, entitled *Close Up*, was written during 1999 and the authors travelled throughout England, Wales and America interviewing over 75 friends, family and music colleagues, ranging from maverick producer Trevor Horn to pop star Robbie Williams. *Close Up* will be published by Omnibus Press in May 2000 and major promotion has been secured in *Mojo* and *Q* magazines. Work commenced on their third book (an as yet untitled biography of former Academy student **Annie Lennox**) in December 1999, and this work is due to be published, once again by Omnibus Press, in Autumn 2000.

**Youki Yamamoto** (1997) writes: 'The first two years after leaving were a quiet struggle. I wasn't sure what I wanted to do. I did a variety of things, computer programming and orchestration for a film, TV string and brass arrangements for a pop band, transcribing. Even so, I never escaped from a Red Reminder (if you are a musician, you've seen it!). In the last year or two I have concentrated on writing, mostly for pop and rock. I've recorded, arranged and co-written more than 70 songs with major and independent labels in Japan. Currently one of my co-written songs, *Make Your Own Bed*, is in the charts as No 1 at [www.peoplesound.com](http://www.peoplesound.com) in the UK. I appreciate the way Nick Ingman and the Academy prepared us professionally to be ready for the real world, and I've now realised how quick you have to be - everything is so fast in this business. Finally, my most unique experience and an unforgettable memory of the Academy were the string sessions, in which I put a note in everybody's pigeon holes saying 'Free pint - in Commercial session.' I would like to take the opportunity to thank everyone who came for this session or for the pint ... I still owe you another, so please contact me!'

Bryony Sutherland and her colleague Lucy Ellis are currently writing a biography on **Annie Lennox** (1975). Ann, as she was then, studied flute, piano and harpsichord at the Academy, and Bryony and Lucy would be delighted if any former teachers, classmates or friends would be willing to share their memories. Please contact 07956 408556 or email [atomic2@lineone.net](mailto:atomic2@lineone.net).



# Postgraduate initiatives at the Academy

Amanda Glauert

1999-2000 has been proving a year of 'review' for those of us involved in postgraduate programmes at the Academy. We have had many new postgraduate initiatives in recent years - from the two MMus programmes in Performance and Composition (which began in 1994 and 1997), to the Postgraduate Diploma Course (including a Musical Theatre programme) which began in 1997. But from September 2000 we will be taking the plunge of going 'credit-based', as the government wants for all postgraduate courses across the country within the next couple of years. Thinking in credits and credit-blocks has encouraged us to set out the elements of each postgraduate programme more clearly, and to see how the different programmes compare with each other.

For postgraduate performers at the Academy, their main 'credit-blocks' will be called *Core Performance* and *Specialist Performance*, with additional *Project Work* being demanded of MMus students. We are developing some new options for students, particularly within the *Specialist Performance* and *Project Work* areas so that, for example, from September 2000 concert promotion work will be able to become part of a Diploma or MMus student's main assessment profile. In MMus *Project Work* we are going to be taking advantage of the special collections soon to be more easily accessible in the York Gate 'Living Museum' to invite students to expand their horizons beyond the more traditional academic-style essays and dissertations, and to engage in Performance Research in immediate practical ways. The numbers of MMus students, composers as well as performers, will be growing markedly in the coming academic year as we become more flexible and open in our definitions of research-style study. We are also encouraging composers and performers to collaborate with each other, as with the concerts of their own music which composers will be required to present as part of their *Project Work*.

Within the new programmes we hope to offer students more chance to adapt the basic demands of the programme to their own career aspirations and interests as musicians, as suitable for postgraduates who mean to play a significant role in the profession. The Musical Theatre programme prides itself on building specific vocational demands right into the fabric of the educational process and this is a challenge the Academy can continue to take up most effectively - whatever the creative discipline involved. The same test of

vocational relevance will apply even with the newly developed doctoral programme that the Academy can now offer as a full member of the University of London. From September 2000, composers and performers will be able to apply to undertake a significant two or three-year research project with us for the award of MPhil or PhD. This is essentially an academic qualification requiring the student to write a substantial dissertation of 30,000 or 50,000 words, and to explore new ground in the study of performance practices or in compositional technique. However, if such work is to be carried out here rather than elsewhere, it must continue to bear fruit for the student's own composing or performing, as befits the Academy's distinctive mission for practical music-making at the highest level.

Our postgraduate review took place on 28 February 2000, and details of the new programmes will be coming out in the next version of the Academy's Prospectus and in an updated postgraduate programme booklet - the postgraduate tutors (Michael Allis and Virginia Black) or I are always happy to answer queries and hear your responses.

## A delightful initiative to help raise funds for York Gate



One of Kee Yong Kam's delightful music prints - see right

## Music Technology Summer Course

Subjects covered will be sound acoustics, microphone and recording technique, digital editing, effects processing, sequencing and score realisation. Two courses to be held over two days, consisting of five people per day, and lasting six hours. The cost of the course will be £130 (£90 for ex-RAM students).

Contact Ken Reay, Head of Music Technology at the RAM, tel 020 7873 7329 or email k.reay@ram.ac.uk

The Music Technology Department is headed by **Ken Reay** (percussion, 1991). Ken composed *Funk and Drive*, which was remixed and released by Polygram recordings and entered the British Top 40. It was subsequently signed by Italian record label Downtown and became successful throughout Europe and the USA. From 1995-7 he remixed and produced other artists for EMI, Polygram and Ministry of Sound. He worked with DJ Gordon Kaye on various projects under the name of Chocolate Rust (1997), and clients include Stress Recordings and Manifesto Records (Polygram). In 1998 he wrote a track for Bullion Records, managed by Anthony de Rothschild, and which was signed to a Graham Gold (Kiss FM) DJ album. His music was recently used on the soundtrack of the film *French Connection* starring Gene Hackman. He is currently working with singer **Lisa Millett** (1994) as The Electric Company. Ken has been assisted in the department by **Nick Goetzee** (jazz guitar, 1994), who leaves shortly to become Head of Music Technology at Eton College. Over the past five years, Nick has been involved in the designing, setting up and running of the recording studios and music technology suites in Eton's new music schools, and also in the development of music technology as a consultant to Winchester College and Latymer. He is currently writing handbooks for students and teachers to accompany the new Music Technology A level, and these are due for publication before the end of the year. A set of graded exams is also being developed. He has also been busy with remix work for Bullion and Absolute record labels, as well as mixing music for radio plays, one of which was nominated for a Sony Award. Nick has recently become the father of a beautiful baby daughter, Molly.

KEE YONG KAM, who studied violin at the Academy, is also a composer and a well-established professional artist. He has come up with a delightful fund-raising idea, which is to donate 45% of proceeds of sales of his striking musical artworks to the Academy's Appeal. We reproduce one of his drawings. In the Academy are currently hanging copies of three limited edition original hand-finished prints (*Theme and Variations* £120; *The Maestro* £90, *Appassionata* £90), and one limited edition reproduction (*Musical Zoo* £80). They are available for sale directly from him at 38 Carnival Court, Willowdale, Ontario M2R 3T8, Canada - tel (416) 661 9425 and fax (416) 661 6233. Please do get in touch - if you are unable to view his prints when visiting the Academy, he will fax you a copy of these and other images.

## ◆ The Leverhulme Chamber Music Fellowships

Funded by the Leverhulme Trust, these annual awards are for exceptional chamber ensembles with ambitious, long-term plans to succeed at the highest level. The funds are designed to help launch chamber ensembles to reach beyond the confines of the conservatoire into the professional environment.

The Fellowships at the Academy this year are held by the **Kempff Trio** (Freddy Kempff piano, Pierre Bensaid violin and Alexander Chaushian cello), the **ConTempo** and **Archinto** Quartets.

You can catch the **Kempff Trio** in May at the Bromsgrove Festival, performing the Beethoven Triple Concerto with the London Mozart Players in Fairfield Halls, Croydon and in Basingstoke and at Exeter Cathedral in July, at the Kings Lynn Festival in July, plus dates in Evesham, Esher, Radlett, Channel Islands and the USA.

The **ConTempo Quartet** from Romania (Bogdan Sofei and Ingrid Nicola violins, Andreea Banciu viola and Adrian Mantu cello), who will become Leverhulme Chamber Music Fellows from September 2000, are coached by Siegmund Nissel. They have recently won the Wigmore Award, presented by the Friends of the Royal Academy of Music, along with a Development Award, and will make their debut at the Wigmore Hall on 16th May. The Quartet is shortly to compete in the London String Quartet Competition and the Premio Paolo Borciani-Reggio Emilia Competition in Italy. They recently gave a concert in Munich, and forthcoming engagements include performances at the chamber music festival in Halifax, Yorkshire (8th May), a lunchtime concert in Regent's Hall, Oxford Street (12th May), the Warwick Festival (also in May), and performances in the Europa Musicale Festival on 2nd and 4th July and at the Como Festival, Italy, on 6th July. In March they were awarded third prize at the 'Franz Schubert and the Music of Modernity' International Chamber Music Competition in Graz, Austria.

The **Archinto Quartet** (Padraic Savage and Ruth Funnell violins, Trevor McTait viola, Phoebe Scott cello) continues with its series of concerts for music societies, sponsored by the Countess of Munster Musical Trust, and for Live Music Now. One of their most exciting recent engagements was a recital at the Manchester Quartetfest for 20th-century music. Other recent performances have included a concert to celebrate the music of Elena Firsova, held in the Duke's Hall, and the Mozart Quintet in D major, when they were joined by Matthew Souter of the Alberni Quartet.



The Archinto Quartet. Photo Rita Castle

## Friends of the RAM Wigmore Award

The final round of this award was held on Friday 4th February in the Wigmore Hall - finalists were pianist **Min-Jung Kim**, **Sarah James** saxophone with **Grace Huang** piano, **Lila Gailling** piano, **Tim Mirfin** bass-baritone and **Christopher Glynn** piano, **Kirsten Le Strange** violin and **Clinton Cormany** piano, and the winners, the **ConTempo String Quartet**, who performed movements from quartets by Schubert, Hindemith and Beethoven. Judges were Robert Tear, John Lill, Lilian Strange, William Lyne and Curtis Price.



The Kempff Trio Photo: Clive Barda



The ConTempo Quartet

## Freddy Kempf



Pianist Freddy Kempf, a pupil of Christopher Elton and a prizewinner at the 1998 Tchaikovsky International Piano Competition, has been described as 'one of the most talked about pianists in years' (*USA Today*), 'the toast of Moscow' (*International Herald Tribune*), and 'the kind of pianist we are lucky to find once in a generation' (*The Sunday Times*). Freddy's recent concerts throughout Britain, Europe, the United States and Japan have included both solo recital and concerto appearances with major conductors and orchestras. Future highlights include a recital at the Zurich Tonhalle, and debuts in Singapore and Israel. His next orchestral appearances in the UK will be with the Royal Philharmonic Orchestra under Daniele Gatti (Beethoven's Concerto No 4) at the Barbican in London on 17th April and Nottingham on 18th, with the London Mozart Players on 5th May (Beethoven Triple Concerto with the Kempff Trio) with the London Mozart Players, the Schumann Concerto with the Philharmonia in King's Lynn in July, and a performances with the English Symphony Orchestra in March 2000. He will also make further recordings of works by Chopin and Prokofiev.



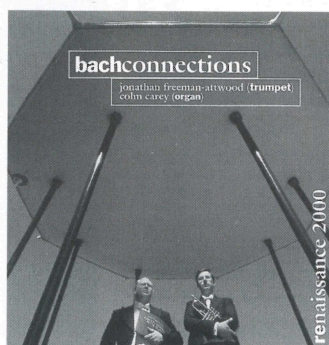
## ◆ Life outside ...

**Thomas Adès**, Benjamin Britten Professor of Composition, has won the Grawemeyer Award for Music Competition 2000 at the University of Louisville for his four-movement orchestral work *Asyla*. Tom is the youngest composer to have won the award and is only the third British winner. Previous winners have included Gyorgy Ligeti, **Sir Harrison Birtwistle** (1958), Toru Takemitsu, John Adams and the head of composition at the Academy, **Simon Bainbridge**.

Professor of cello **Colin Carr** has performed several cycles of the Bach Suites in America and given concerto appearances in the UK with the Bournemouth, Liverpool, English Northern Philharmonia, a piano trio tour of America, masterclasses in Holland; a recording of the Brahms Sonatas with Lee Lavisi to be released later this year; and recital appearances in Cincinnati, Louisville and the Caramoor Festival. In March he performed the Elgar Concerto with the Los Angeles Philharmonic Orchestra.

**Jeremy Filsell**, academic studies lecturer, undertook a solo tour of the USA giving piano and organ recitals in Florida, Texas, New York and Philadelphia. Last December, Volume 6 of the Marcel Dupre *Integrale des oeuvres pour Orgue* was released on CD, marking the halfway point in a 12 volume release. In February he performed in France, including the Dupre concerto in Chartres Cathedral. Current recording projects for ASV include Bach Leipzig chorales, Widor Symphonies VIII & X 'Romane' in March and CocherEAU (trans. Filsell).

Vice-Principal **Jonathan Freeman-Attwood** has brought out a CD, *Bach Connections*, with organist **Colm Carey** (1994) which has been described by *Gramophone* as a trumpet and organ disc which 'can hardly be bettered' and as 'sensitively matched and



BACH CONNECTIONS. Jonathan Freeman-Attwood (trumpet) and Colm Carey (organ). Profits from the recording will be donated to the Stoke Mandeville Burns and Reconstructive Surgery Research Trust.

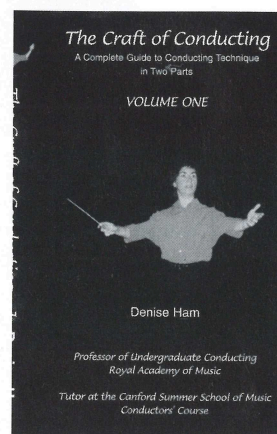
exquisitely controlled' (*BBC Music Magazine*). He has also produced recordings of the complete unaccompanied Bach violin music on Channel Classics with Rachel Podger, several discs for ASV and The Clerkes' Group, and recordings of Byrd, Locke and Lawes with Phantasm for GMN. *Byrd Song* has a strong Academy link, with soloists soprano **Geraldine McGreevy** (1995) and tenor, Professor of singing **Ian Partridge**, led by **Laurence Dreyfus**.

**Denise Ham**, professor of undergraduate conducting and tutor at the Canford Summer School of Music Conductors' Course, completed her two-volume video *The Craft of Conducting* last summer. The videos are marketed by Maecenas Music. Since September Denise has given Conductors' Courses in the UK for the European String Teachers Association, and also in Valencia and Basle. During the next few months she will visit Spain, Switzerland and Tenerife, and in August will undertake a three-week tour of Australia, working with youth orchestras and teaching conductors. In July she has been invited to conduct the inaugural season of the Aberdeenshire Youth Orchestra.

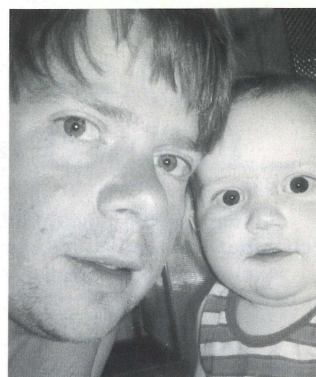
**Colin Metters**, Director of Conducting Studies, has been awarded the prestigious Order of Merit by the Vietnamese government for services to

Vietnamese cultural development. This is the first time such an award has been made to a British citizen. Colin has been working with orchestras in Vietnam since 1997, and two years ago was appointed Music Adviser and principal Guest Conductor to the Vietnam National Symphony Orchestra. He is directing a five-year plan of reconstruction and development to bring the VNSO to international recognition, culminating in a concert tour to the UK in 2003. This award, presented in recognition of his outstanding work with Vietnamese musicians and his commitment to the project, was presented by the Minister of Culture on the stage of the Hanoi Opera House, following a performance with the orchestra in October. Colin has also been invited by the Ministry of Culture to conduct a major concert in September 2000 as part of the celebrations marking the 55th anniversary of Vietnam's Declaration of Independence.

Professor of cello **Mats Lidstrom** spent December performing in Europe (the Chatelet, Paris; Gulbenkian Hall, Lisbon and the Musikverein in Vienna) with Anne Sofie von Otter and Bengt Forsberg, with music by Korngold. At the beginning of the year, they performed the same programme in two concerts at the Music Festival of Gran Canaria, accompanied by violinists Benny Kim and Todd Phillips and violist Paul Neubauer from the USA. Mats



THE CRAFT OF CONDUCTING. Denise Ham's video, in two parts, is available through Maecenas Music or from Tansy productions.



Professor of cello Mats Lidstrom and son

then gave masterclasses at the Cleveland Institute of Music and Oberlin College, which led to a re-invitation at both places for next year. In a recital at the Cleveland Institute, he performed the John Ireland sonata, and he was then joined by the principal clarinettist of the Cleveland Orchestra, Franklin Cohen, in the D minor trio by A. Zemlinsky. Mats's third CD for Hyperion, together with Bengt Forsberg, of French sonatas, was selected by the magazine *Classic FM* for 'Record of the Month' in the chamber music category (February). 'It would be difficult to fault these vibrant and exciting performances: these artists radiate belief in every semiquaver,' wrote the reviewer.

Throughout his long performing career as accompanist to many great artists, **Geoffrey Pratley** (1963) has spent much spare time making new arrangements of all kinds of pieces, and at present he has eight volumes in print. These began in 1989 with *Handel Operatic Repertory for Tenor* (Stainer and Bell) - eight arias in Italian, selected and realised by Geoffrey. Then came all of Tchaikovsky's major orchestral violin solos (*Sleeping Beauty*, *Swan Lake*, Third Piano Concerto etc) arranged with piano accompaniment, called *The Concert Master* (Faber Music), and lastly Walton's Viola Concerto was reissued with Geoffrey's new piano reduction (1993). Recently Kevin Mayhew Ltd, have produced five volumes, beginning with Geoffrey's *Six Irish Folksongs* and *Six English Folksongs* (many arranged for Dame Janet Baker's recitals) and a book of four-hand arrangements - *Great Operatic Melodies*. Then came *Great Orchestral Melodies for Cello*, Book I (*William Tell*, Brahms B



New publications from Geoffrey Pratley

flat Concerto etc), and a similar book of violin orchestral solos (*Scheherazade* etc), all with piano reductions of the orchestral score. Cello Book II will be published shortly, and *Six Scottish Folksongs* is in the pipeline.

**Paddy Russill**, head of Choral Direction and Church Music, writes: 'Having been organist at the London Oratory for 22 years, I became Director of Music there in November. Though this means my main focus is on the Oratory's two choirs, the superb professional London Oratory Choir and the mixed-sex children's Oratory Junior Choir, my organ activities still continue - which is just as well since I became a professor of organ at the Academy in September, in addition to heading the Academy's Choral Direction and Church Music course. In April I will appear as organ soloist with Jan Latham-Koenig and the Strasbourg Philharmonic in Janacek's *Glagolitic Mass* in Strasbourg and Dijon. This is particularly exciting since the choir is without equal in performing Janacek - the Czech Philharmonic Choir. Last September I was invited to address the Cathedral Precentors Conference at St Paul's Cathedral, and in March I spoke to the Cathedral Organists Association in Oxford. The exchange relationship between the Academy and the Leipzig Hochschule für Musik 'Felix Mendelssohn-Bartholdy' in Choral Direction was cemented in early November by the visit here of their department head, Professor Roland Börger, with three days of intensive and highly rewarding masterclasses. Earlier in the year I taught for a week at the Leipzig Hochschule, as a result of which one Leipzig student, Johanna Krell, is now studying here for this academic year. Long-term plans between the two departments are now being hatched. First-year postgraduate choral direction student Nicholas Shaw has been awarded the Alec Robertson Scholarship for this year. Founded in memory of the famous music broadcaster and critic, this scholarship is set up to allow an Academy choral direction student to work in the music establishment of Westminster Cathedral. So since

September, Nicholas has been working with, and periodically conducting, the Cathedral's Gramophone Award-winning choir. Final-year postgraduate student Gareth Wilson has been invited to conduct the Chapel Choir of King's College, London this term, during the sabbatical of its director, David Trendell.'

**Colin Stone**, teaching piano at the Academy this year, has three new CDs released on the Merlin label. Chopin B minor Sonata Op58 with Schumann *Fantasiestücke* Op 12 (MRFD99510); Schubert Sonatas in A minor D845 and D major D850 (MRFD00450) and *Inventions and Dances* (Andre Tchaikovsky), Piano Sonata No 1 (Malcolm Williamson) and Variations for Piano (Robert Keeley) MRFD00304. All are available via the internet ([www.merlinclassics.com](http://www.merlinclassics.com)). An earlier disc, *Russian Discoveries*, with cellist Leonid Gorokhov, was chosen as February 'Record of the Month' by *Classic FM* Magazine.

**David Titterington**, head of the Organ Department, was elected an Honorary Fellow of the Royal College of Organists.

Professor of viola **John White** will give a lecture on Lionel Tertis at the XXVIII International Viola Congress in Sweden in August 2000, and later that month will direct the workshop at the Lionel Tertis International Viola Competition, and workshops on the Isle of Man. In September he will be a member of the Jury for the first National Viola Competition in Turkey. John has edited new editions of the Trio-Sonata for viola, bass clarinet and piano, three pieces for oboe, viola and piano, both by Alan Richardson and available from Comus Edition, Leach Cottage, Heirs House Lane, Colne, Lancashire BB8 9TA. Tel +44 1282 864985.

## A Cellist's Disaster

by Joan Last, former Professor of piano

Joan used to play the cello with its tone so pure and mellow. She played in Worthing Orchestra and it was a joy to her sitting in her cello's seat to follow the conductor's beat. One day she had a special wish, not about a tasty dish it was much sillier than that. She didn't want to be so fat. On being slim her mind was set, she went and bought a corselet. Of course it all was in her mind. She looked quite normal from behind. From her hips down to her knees to put it on was quite a squeeze. She walked about before the mirror 'Certainly I look much slimmer'. And then there came the concert day, the orchestra in fine array. Joan, now feeling slim and neat, went towards her usual seat.

## News of former Professors

Former Vice-Principal, Dr **Peter James**, writes that Cathedral Press, launched in 1997 and devoted to European sacred music of the period 1580-1780, now includes 26 editions. New series include *Continental Classics*, with Palestrina's *O bone Jesu* (SSAATTBB) and J S Bach *Ich lasse dich nicht* (SSAATTBB (double choir) and organ) available now. In the *English Sacred Music* series, Peter Philips *Benedicta sit sancta Trinitas* (SSAATTBB - double choir) and Thomas Tomkins *Death is swallowed up* (SSAABB verse, SAATTB chorus and organ) are now available. Please contact Cathedral Press at Alltycham House, Pontardawe, Swansea SA8 4JR, or tel/fax +44 1792 865197.

**Arthur Wills**, professor and academic tutor 1964-92, will tour Australia and New Zealand as a concert organist this year. His recent publications for organ include *Wondrous Machine! - A Young Person's Guide to the Organ* (variations and fugue on a theme by Henry Purcell), published by Fentone Music; *The New Millennium Rag* (Oecumense), and a transcription of *Mars-Venus-Jupiter* from Holst's *Planets* (Novello).

## Now Available



Limited edition prints of the Academy by Michael Aubrey, member of the British Watercolour Society. Presented in a double mount, hand bevelled in acid-free ivory museum board, the overall size is 22x19 ins. £95 inclusive of delivery in the UK. The RAM receives a royalty of £10 for each print sold. Contact Vanbrugh Editions, 37 West Street, Oundle, Peterborough PE8 4EJ

## Poet's Corner

And then it was disaster struck, she found herself completely stuck. No way could she part her knees to put her cello in that squeeze. She saw the audience below, the Mayor of course if the front row. She knew just what she had to do, supposing he were looking too. The conductor made his bow. She was ready, but somehow, thought she played just every measure, the music gave her no more pleasure. For she knew that at the end she must go away to meet a friend. Walking down that lovely hall, feeling oh so very small. With bits that stuck out either side, sorely wounded was her pride. The moral is, and you'll agree. Stay the way you're made to be.



# Websites, websites ...

## String quartets to go

A 'groupie' has gone to an amazing amount of trouble - for a history of all major international string quartets, including names and dates of personnel changes and recordings, try this:

[www.geocities.com/Vienna/1790/q\\_g1.htm](http://www.geocities.com/Vienna/1790/q_g1.htm)

## Sound advice

The Musicians' Union has some good basic advice on their website under the headings *Booking and Gigs* (contract letters, payments, stolen equipment etc), *Copyright and Publishing* (publishers, royalties, copyrighting a name etc), *Getting Permission, Setting Up* (a limited company, for instance). [www.musiciansunion.org.uk](http://www.musiciansunion.org.uk)

## Working with Business

Arts & Business has a site with excellent partnership case studies, training arrangements, information about business and the arts in general, the Pairing scheme and news, advice and information. [www.absa.org.uk](http://www.absa.org.uk) (check details for the recent namechange)

## The Classical Source

Feature articles, live reviews, CD reviews plus online 'Bluffers' Guide to Classical Music'. Updated frequently, and with a banner exchange programme for classical music sites.

[www.pamag.com/index.shtml](http://www.pamag.com/index.shtml)

## Entrepreneurial Edge

Lots of information on finance, marketing, business links etc. Good searching facility. <http://edge.lowe.org> (an American site)

## Weddings

Attach your ensemble information to [www.wedding-services.demon.co.uk/musiclondon.htm](http://www.wedding-services.demon.co.uk/musiclondon.htm) - barbershop quartets, jazz, strings, brass, anything goes! For details of forthcoming wedding fairs throughout the UK - [www.weddings.co.uk](http://www.weddings.co.uk) - everything you can think of, and some you wish you did not want to think about! Includes all those caterers who hire musicians, also.

## Business directories

[www.scoot.co.uk](http://www.scoot.co.uk) and [www.ineed.co.uk](http://www.ineed.co.uk) - Good for attaching your teaching practice or background music (quartet etc).

## Euroland

[www.euromusic.com/resources/general.html](http://www.euromusic.com/resources/general.html).

A fast way to find out all sorts of music references in European countries (not only EU), including jazz and folk music links

## Selling yourself?

Look up [www.peoplesound.com](http://www.peoplesound.com) - you will notice many young people in this Newsletter are making use of its services to sell or download their music on made-to-order CDs or MP3 files. 50% royalties on your CD sales and links to major independent labels.



## Harry's Bar

Classical Music Evenings - Mozart, Handel, Bach, Beethoven, Schubert and more. A glass of wine, a comfortable chair and some of the best recordings around.

What better way to discover the most important aspects of classical music. Harry Curtis (1997), conductor of the University of London Symphony Orchestra and Chorus and London Chamber Group, is running courses of six lectures on Wednesdays at the Upstairs Bar, Duke of Albermarle, Dover Street London W1. The course costs £50 (drinks extra!). Discounts are offered on CDs at Tower Records. Contact Harry on 0171 837 0906 or email [Harry.Curtis@ukgateway.net](mailto:Harry.Curtis@ukgateway.net)

## Classical London Free Weekly

*Classical London*, the free weekly classical music email newsletter, now has a news section focusing on opportunities in classical music including information about jobs, composition and performing competitions. Not comprehensive, but a free service. CD reviews, classical music news and information about forthcoming concerts in London abound, and new members are welcome. Contact Dr Malcolm Galloway - [MalcolmJG@aolmcom](mailto:MalcolmJG@aolmcom)

## Increase your 'wordage'

*Percussive maintenance*: the fine art of solidly whacking an electronic device to get it to work again. *Irritainment*: entertainment and media spectacles which are annoying but you find yourself unable to stop watching them. *Uninstalled*: euphemism for being fired - the uninstalled vice president (also known as 'negative employee retention!'). *Adminisphere*: the rarefied organisational layers beginning just above the rank and file. Decisions which fall from the adminisphere are often profoundly inappropriate or irrelevant to the problems they were designed to solve. *404*: someone who's clueless. From the Internet error message '404 Not Found', meaning the requested document could not be located - don't bother asking him ... he's 404, man.

## Keyboard Connection

Coordinated by Charlotte Tomlinson, the Musicians Answering Service provides easy access to pianists for recitals, accompanists for exams, repetiteurs for opera, harpsichordists etc. All CVs are printed on the internet on MAS's website site ([www.maslink.co.uk](http://www.maslink.co.uk)). Experienced pianists include Juliet Edwards (1988), Helen Leek (1988), Paul Turner (1983), Rebecca Woolcock (1998), Lydia Newlands (1987) and Deborah Shah (1985), and harpsichordist Neil Coleman (1992). [www.maslink.co.uk](http://www.maslink.co.uk). Tel 01306 500033



Distinguished harpist Osian Ellis (1948) giving a workshop to Academy harpists (photo Skaila Kanga)

## Dublin links

The Contemporary Music Centre, Ireland's national archive and resource centre for new music, has moved to 19 Fishamble Street in Dublin in the Temple Bar area. For further information contact Nicola Murphy [info@cmc.ie](mailto:info@cmc.ie). The new *Irish Music Handbook* is due out shortly - lots of good contacts.

## From the Academy's archive

This late 19th-century card is part of a set which contains images of Wagner, Bismarck, Heine and Schiller.

(McCann Collection)



## A most welcome visitor



Dame Kiri Te Kanawa (centre, middle row) with coach and accompanist Jonathan Papp (front centre) and students pictured during Dame Kiri's recent masterclass at the Academy

## Of memories and new beginnings

Reading that account of the early horn by John Humphries in the last issue of the *Newsletter* prompted me to dig up a 1904 programme of one of my father's Chamber Concerts, in which Adolf Borsdorf was giving the first performance of the Holbrooke Horn Trio (the Borsdorf family became English in due course, and changed the name to Bradley). The latest performance of this work was on 17th July 1999 in the USA - I'm not sure of the name of the horn player, but **Hamish Milne** played the piano. The French are also appreciative of Holbrooke, and give fine performances of his chamber music. Not long ago I received a tape of a Paris performance of the Clarinet Quintet and was vastly impressed by the playing, interpretation and enthusiasm. One can always hear intelligence and dedication. The clarinet player was Remi Lerner.

Also in the last *Newsletter* was much nostalgia from **Barbara Lander**, mentioning many of my own old colleagues - and astonishing me that she knew the wife of **Frederick Corder**, of the Tenterden Street days. My father was at Tenterden Street in 1893, and was most appreciative of Corder (harmony) and **Frederick Westlake** (piano).

'I commenced to bring snatches of ideas, crudely harmonised, which Mr Corder helped to steer to good account, and a Piano Trio was first performed at a Fortnightly Concert. The players were Miss Byford and May Mukle (one of our best cellists). My other great benefactor was Mr Westlake, who did his best to make a gentleman out of me. It was a tremendous loss to me when he died while I was attending the Academy. I'm sure I would have been expelled if it had not been for Mr Westlake.' (*Joseph Holbrooke*)

Myself, I attended the RAM from 1928-1932 (having the cheek to introduce the first German bassoon to London!), and was from 1960-83, professor. My own professorial sympathisers were the Regans. Doubtless Mr Corder would have been highly diverted if he had known that nearly a hundred years after his help, a CD of his pupil's Piano Concerto would appear - by courtesy of Hyperion and **Hamish Milne**.

GWYDION BROOKE

## The Christopher Horn Trust

The Christopher Horn Trust has been set up in memory of Christopher, who died last July. It aims to give a discretionary grant each year on the anniversary of Christopher's birthday (15th May) to a deserving (from the financial point of view) and talented brass student to help with the purchase of a new instrument, to go on a course which will further his/her musical education, or some other worthy project. The prize will be shared between the Royal Academy of Music and the Guildhall School of Music, on a bi-annual basis. The College will nominate a person or persons who, in their opinion, is a suitable recipient, and Chris's parents, Pam and David Horn, will make the final award.

If anyone would like to make a contribution to the Trust, please contact Mr and Mrs David Horn at 9 Scott Drive, Colchester, Essex CO3 4JD.

## A musical interlude

Last May, students Graham O'Sullivan (flute/recorder), Katherine Steddon (cello/recorder) and Mie Hayashi (harpsichord) were invited to play in the Kyoto International Music Students Festival, sponsored by the Röhm Foundation. **GRAHAM O'SULLIVAN** reports.



In one episode of the popular tongue-in-cheek *Batman* television series from the 1960s, starring Adam West, an impatient Dick Grayson, aka Robin, complains to his guardian Bruce Wayne, aka Batman, about the tiresome piano lesson he is in the midst of. 'Gee whiz,' he says, or words to that effect, 'what's the point of practising all this Schubert, Bruce?' - the penultimate word pronounced with all the venom usually reserved for The Joker, The Riddler or any of their other arch-enemies - to which a wonderfully earnest Bruce Wayne, never one for a short answer, replies 'Well Dick, music is, of course, the universal language through which we can aspire ultimately to achieve lasting world peace'. 'Gee,' replies a suitably silenced young Dick, 'when you put it like that ...', and proceeds to practise with an alacrity and diligence we can all aspire to ourselves!

Hackneyed as that old saying is, it was a great privilege to attend the Kyoto Festival and to discover how true at least the first part of Batman's sentiments remain. While music may not necessarily help you explain directions to an impatient and confused Japanese taxi-driver any more than it may help achieve lasting world peace, it should, with a little luck, help you to make friends who can help you with the taxis and explain what the strange amorphous substance on your plate at dinner-time actually is.

No less than a dozen nationalities were represented in Kyoto this year, and we had the

opportunity to play with musicians from as far afield as New York, St Petersburg, Tokyo, Japan, Berlin, Milan and Helsinki and, in the process, we made friends from four of the five continents of the world. The festival took the form of six sell-out concerts in the impressive Alti Hall, each prepared by two of the countries. Each concert would consist of three sections, the first prepared by one country performing some of their national music, the second prepared by the other country, and the third consisting of ensemble works involving both sets of musicians.

It was our great privilege to perform Handel flute sonatas and Purcell in the same concert as a tremendous Italian piano and violin duo. For the ensemble stage of the programme, we were joined by Japanese students and musicians from Finland and Hungary for Vivaldi's Primavera and Il Gardellino (the 'Goldfinch' concerto, or 'Goldfish' concerto as it was once announced on Radio 3, both of which were a delight to play.

To say we were well looked-after would be an understatement. Every aspect of our visit was meticulously planned. A harpsichord tuner attended to our instruments every day - I'm not sure it wasn't every hour - and we were given the great luxury of dividing our time almost equally between rehearsing our programmes and visiting the various temples, shrines and gardens for which the beautiful city of Kyoto is famous.

This was a fantastic journey for all of us, both musically and personally. Not only were we given the chance to play to our hosts, we were given the wonderful opportunity actually to work with them. In doing so, we were given a fascinating insight into another culture and its approach to music which is, genuinely, universal.



# BUSH TELEGRAPH



All contributions are most welcome. Please send your news into Janet Snowman for inclusion in the next issue.

**Mark Ashford** (1994) was awarded Second Prize in the Guitar Foundation of American Competition held in Charleston, South Carolina.

**Penny Adie** (née Langrish, 1975) combines running Barkham (an old Exmoor farmhouse with self-catering cottages and B&B with a busy musical life. She and her husband, John, put on concerts in their converted barn/concert hall, described on occasion as the 'Wigmore Hall of the south west'. Artists who have played there include **Philip Fowke**, **Nicola Loud**, RAM professor **Julius Drake**, **Nicholas Daniel**, **Natalie Clein**, **Robert Max**, **Zoe Solomon**, **Emma Bell** and **Anna Tilbrook**. They also organise successful courses (piano with Philip Fowke and singing with Ana Maria Rincon). In addition, Penny teaches singing at West Buckland School and sings herself, whenever possible. Appearances have included a Victorian Soirée with Richard Baker and with **Richard Suart**, a Broadway show with **Lorna Washington** and **Scott Mitchell**, and opera galas. Future plans include taking the next crop of BBC 'Young Musician' winners to the Middle East and a tour of the south west by the Chamber Orchestra of the Purcell School. She has three children, Harriet (19, a harpist reading music at Oxford, Sarah (17), a budding writer suffering A levels and Caroline (13), a bouncy teenager studying oboe with Melanie Ragge at the Purcell School. Further info. on Barkham from Penny on 01643 831870 or [www.exmoor-vacations.co.uk](http://www.exmoor-vacations.co.uk)

**Christopher Axworthy's** (1972) excellent concert series at the Teatro Ghione in Rome opened the season with concerts by Giacomo Aragall tenor and Raina Kabaivanska soprano, and a memorial concert to pianist Shura Cherkassky. This season continues with concerts by György Sandor, Peter Frankl, **Peter Katin** and Fou Ts'ong. In June you can also see a production of *The Mikado* ... Email [ghione@pronet.it](mailto:ghione@pronet.it)

Australian pianist **Trevor Barnard** (1949) has recorded the 24 Preludes opus 37 by F. Busoni and the Arthur Bliss Piano Sonata for Divine Art records (CD24106), available from [divinearts@aol.com](mailto:divinearts@aol.com) or 0191 455 2954.



Elizabeth Bicker

**Elizabeth Bicker** (née Bullock, 1964) has adjudicating engagements in Ireland, Scotland and Jersey this year - the chair of the Jersey Festival is **Pauline de Ste Croix** (1965). She is also Chair of the Belfast Music Society, promoting a winter series of chamber music recitals in the city. Many are recorded for BBC Radio 3 and Radio Ulster, and feature international and British artists. Her work with young musicians continues as before; she is responsible for annual young musicians' concerts in three of Northern Ireland's music clubs, and very much enjoys passing on her performing and platform skills to each new generation. Her Pleyel Double-Grand piano still continues to attract attention, and she is currently planning some events for 2000 and hopes to involve **William Lloyd** (1983), who has moved to the BBC Northern Ireland Music and Arts Department as a producer.

Violist **Sarah-Jane Bradley** (1992) has joined the Sorrel Quartet. With her husband, pianist **Jonathan Ayerst** (1994), she gave the first performance of former professor **Roy Teed's** (1953) *So Various*, a Theme and Variations for Viola and Piano, at Chelmsford Cathedral. Robert Crowley performed Roy's three movement Suite for organ at recitals in St Albans and in Colchester, and a new Teed



The Linden Singers

piece, *Introduction and Vivace*, in St Nicholas Church, Harpenden in March. Other performances for Roy in 2000 include a new Piano Duet and an arrangement of a song, *Great Things*, for vocal quartet and string quartet. Roy is now retired but continues to teach and compose at home, whilst watching his young family grow up. He continues as President of the Colchester Orchestra and Chamber Ensemble and enjoys writing programme notes for these and other concerts.

**Geoffrey Brand** (1950) writes: 'Greetings to all friends and fellow students. I remain active in my conducting and other musical activities - taking me to many parts of the world. A few *Newsletters* ago I was thrilled at the reproduction of a photograph which showed, hanging on the wall, the John Solomon Wind Prize winners. Clearly discernible was - '1949 - Geoffrey Brand (trumpet)'. I remember it well and fondly.'

**Chris Brannick** (1987) writes 'Ensemble Bash Percussion Quartet, of whom I am one quarter, will be releasing their third album shortly. Provisionally entitled *Damba Moon*, the album will be released on the Soundcircus Label, available by mail order or on the internet ([www.soundcircus.com](http://www.soundcircus.com)). The quartet is very busy, touring Britain and Europe.'

**Constance Brooke** (1952) notes: 'On page 26 of the September *Newsletter* was a group photograph taken in our favourite haunt, Regent's Park. The tall figure, back right, is **Ivan Cane** (1950). The group photograph is taken in the garden of St James's, where we had just given a lunchtime concert, and is an early photograph of the Linden Singers, formed as a vocal octet in 1950 - all RAM students.'

Harpist **Elinor Bennett** (1967) compiled and presented 13 weekly one-hour programmes on music, called *Elinor's Classics*, transmitted between October and December last. She edited two compilations of contemporary

music for harp, *Living Harp I & II*, by living composers, and last year established the Canolfan Gerdd William Mathias Music Centre in Caernarfon, North Wales. This year there will be five new works premiered, two by John Metcalf, and others by Andrew Lewis, Geraint Lewis and Charlie Barber. Recent recordings include Harp Duos with Meinir Henlyn (Principal Harp, Welsh National Opera), works and arrangements by **John Thomas** (1826-1913), who was harp professor at the Academy, to be released this summer. Elinor has also produced a double CD of the complete collection of John Thomas's Welsh Melodies.



Tony Burrage (violin) with colleagues from the Royal Liverpool Philharmonic Choir and Gospel Choir rehearse for *Hotfoot on Hope Street*

**Martin (Tony) Burrage** (1971) writes: 'The Liverpool Hope Street Festival (of which I am musical director) has won a Millennium Larger Award. We are therefore able this year to extend our activities considerably to include early evening Live-A-Music Community Chamber Concerts (with parallel children's music classes so parents can attend), Saurang Orchestra (Indian/Western) concerts, a new composers' competition, a special Gala midsummer 'Hotfoot on Hope Street' concert, and much more. Visit our website [www.merseyworld.com/hopest/](http://www.merseyworld.com/hopest/) and see how we are progressing. Email: [hilary.burrage@euphony.net](mailto:hilary.burrage@euphony.net) or phone 0151 231 3734.

Soprano **Emma Bell** (1998), winner of the 1998 Kathleen Ferrier Award, and baritone **Olafur Kjartan Sigurdarson** (1996), sang the roles of the Female Chorus and Tarquinius, respectively, in Icelandic Opera's recent production of Britten's *The Rape of Lucretia*.

**Anna Bradley** (1996) has joined the **Bingham Quartet** as second violin.

**Soo Beer** (née Bishop, 1979) is currently music coordinator at the Priory Middle School in Wimbledon, so has scaled down her private teaching practice. Last year she adjudicated for Music for Youth, which was a particular highlight. *The Playaround Recipe Book* has just been published by Kevin Mayhew, and she has also recently contributed material for a number of BBC Music Education programmes. Soo writes that her children

continue to outstrip her in every area, particularly anything to do with computers. 'Dan, now 13, has just won a scholarship to the Purcell School to study French horn and violin; Sarah, 11, is terrorising neighbours with Grade IV trumpet pieces. My twin sister **Lesley** (1979) remains in Dublin as Principal French horn with the National Symphony orchestra of Ireland and my mother **Betty Roe** (1952), continues her prolific career as composer, teacher, performer and adjudicator.'

Trumpeter **David Brinkley** (1999) celebrated the new year in Madeira with the European Union Baroque Orchestra under Roy Goodman, performing music by Bach and Handel in an 18-century church in Funchal.

**Elizabeth Cooper** (1946) has composed eight pieces for descant recorder and optional piano for children who have learnt all the notes, called *The Woodpecker and Friends*, which has been published by Kirklees Music, 609 Bradford Road, Bailiff Bridge, Brighouse, West Yorkshire HD6 4DN.

Trumpeter **Deborah Calland** (1986) has a special interest in investigating lesser-known repertoire for the trumpet. Compositions have been written for her by Bent Lorentzen, Einojuhani Rautavaara, Rhian Samuel and John Hawkins, and premières were given during 1999 in recitals at Westminster Cathedral, St Michael's Highgate, St John's, Smith Square and Vor Frelsers Kirke, Copenhagen. Other composers who have agreed to write for her include Diana Burrell and Franci Pott. Deborah was recently invited to Singapore to play the Grace Williams Trumpet Concerto in two concerts with the Singapore Symphony Orchestra, and she has given trumpet and organ recitals in the USA, France, Germany, Denmark and Finland, as well as in venues throughout the United Kingdom. She is also active as a writer, reviewing for the *BBC Music Magazine*. Her collection of progressive studies for trumpet, *Top Brass*, is published by Stainer and Bell. Deborah and her sister **Beverley** (1985) performed as soloists with the Virtuosi di Kuhmo at the opening concert of the Hampstead and Highgate Festival last June.

**Janet Canetty-Clarke** (1956) attended a conference in Brussels for women conductors in Europe, where she spoke about her 16 years as Guest Conductor of the first All-Women Chamber Orchestra of Austria, with whom she will be giving further performances this year. This season celebrates 35 years with the Ditchling Choral Society, with a concert of works by Berlioz planned for the forthcoming Brighton Festival.

**Dominy Clements** (1987) has recently been appointed to the Podiumbureau of the Koninklijk Conservatorium in The Hague, and has therefore 'hit the gravy train at last,' he



Soo Beer



David Brinkley Photo Rita Castle

writes. 'The work has to do with organising concerts for students which, we all know, is about as difficult as ensuring friction on furniture in the RAM bar.' Recent reports state that, while Mr Clements has changed little in outward appearance, his hobby (lying in a bath of Champagne while pouring Beluga Caviar over his head) has increased in frequency (Hz).

**Helen Callus** (1994) has been appointed Assistant Professor of Viola and Chamber Music at the University of Washington, Seattle. Among her activities last year, she was an artist at the Groningen International Music Festival in Holland, performing chamber music alongside violinist Schlomo Mintz and pianist John Lill. As founding director of the educational outreach programme BRATS (Bratsche Resources and Teaching in the Schools), she has won numerous grants. She has also accepted a position on the Seattle Young Artists Music Festival Association



Helen Callus



advisory board, and was appointed Vice President of the Seattle Chapter of the American Viola Society. Helen's website is at [www.faculty.washington.edu/hcallus/](http://www.faculty.washington.edu/hcallus/)

The Australian Broadcasting Commission ran an interesting series of profile interviews with eminent Australian musicians, including violinist **Beryl Kimber** (1948) and **Sir Frank Callaway** (1948), who recently celebrated his 80th birthday.

**Wei-Ting Chen** (1995) writes: 'I was the accompanist for the Republic of China National Experimental Chorus (of Taiwan) for its tour to Canada last summer. The highlight was participating in the Festival 500 - Sharing the Voices - World of Music Concert. The choir is called 'experimental' because it is the first singing group to be established to represent the Republic of China (Taiwan). It is now managed by the National Endowment for Culture and Art.'

**Tom Clarke's** (1971) plans for his excellent recital series in the Pump Room, Bath, include further performances by pianists **Tamami Honma** (1998) and friends, **Roderick Chadwick** (1997) and **Haruko Seki** (1991). Tom recently picked up in a Bath shop three very rare first edition volumes, printed in London in 1841, of Chopin's piano music, including some neglected piano items.

*Sharakan* for cello solo by **Michael Csanyi-Wills** (1998) and *Diversions* for cello and piano by **Howard Blake** (1961) will be performed by cellist Martin Rummel with Howard at the piano at the British Music Information Centre on 2nd May.

**Peter Copley's** (1984) Concerto for Trumpet, Strings and Percussion will be premiered at Hove Town Hall on 20th May as part of the Brighton Festival, with **John Wallace** (1972) and the Brighton Philharmonic Orchestra, conducted by Barry Wordsworth in a concert celebrating the orchestra's 75th anniversary.

**James Dick** (1965) toured the UK and Brittany in March, performing the Beethoven Piano Concerto No 56 in E flat with the Orchestra de Bretagne, conducted by Stefan Sanderling. The tour included Exeter, Guildford, the Queen Elizabeth Hall in London, Salisbury, St Malo, Rennes, Vannes and Ploemeur. In June and July, at Round Top, Texas, he will perform Etudes for piano and orchestra by Benjamin Lees with the Texas Festival Orchestra (conductor Robert Spano) and will record the same Beethoven Concerto with the Texas Festival Orchestra, also with Stefan Sanderling.

Since leaving the Gould Trio in 1998, pianist **Gretel Dowdeswell** (1992) has been giving recitals with cellist Alice Neary. The duo won the South East Music Scheme Young Artists Platform in 1999, and featured in the 2000



Tom Clarke (right) with the Chopin volumes

Park Lane Group Series at the Purcell Room. In the 1999 Presteigne Festival, the duo gave the first performance of a commission by John McCabe. Gretel has recently appeared with cellists Ralph Kirshbaum, Charles Tunnell, Liwei Qin and Jian Wang, and is a regular pianist at the International Musicians Seminar masterclasses at Prussia Cove. Her solo work includes forthcoming performances of Mozart and Beethoven concertos. Alice and Gretel are giving a Wigmore Hall recital on 16th April in the Kirkman Concert Series, and will include the McCabe Sonata in their programme.

As well as his busy performing career, **Roderick Elms** (1973) has written *Four Seasonal Nocturnes* for French horn and orchestra, broadcast by the BBC Concert Orchestra conducted by Barry Wordsworth. They are now available for horn and piano, and this version was first performed at the International Horn Conference at the Barbican last October. Rod's website is at [www.masterkeyboards.co.uk](http://www.masterkeyboards.co.uk) - he hopes it will allow an interchange of news and views between other orchestral keyboard players in all parts of the world.

**Susan Davies** (née Horsfall, 1955) writes: 'After I left the Academy I studied cello with Ludwig Hoelscher in Stuttgart before returning to Salisbury (Zimbabwe) to teach the piano, cello and theory at the College of Music, and later privately. Until my husband and family left the country in 1977 I was fully involved in the musical activities of the city, and kept up a busy teaching schedule. Back in England I worked at Worth Abbey School in Sussex and then taught privately in Swansea for six years. We now live in a beautiful place near Haverfordwest in Pembrokeshire, where I hope to make friends to play chamber music.'

Pianist **Julietta Demetriades** (1996) commemorated Chopin's 150th anniversary with recitals both at the Chopin Society in London, as well as in the Wieniawski Hall, Lublin, Poland. She visited Wieniawski's home and made a Chopin Pilgrimage to Warsaw, including to the church where Chopin's heart is kept, and where, according to his own wish it was returned.

**David Dorward** (1960) writes: 'After graduating I spent a couple of years in London teaching, freelancing as a composer and dogsbody in a music publisher's office. In 1962 I was offered a job as BBC Music Producer in Edinburgh; there were regrets at leaving London and my friends, but I so loved the Edinburgh job - and incidentally learned so much from the distinguished musicians before whom I stuck the microphone - that I stayed in the same post until 1991, when both the post and I were abolished. Like many of my BBC colleagues, I continued composing while with the corporation (though often late at night when bed would have been the sensible option), and wrote for all manner of occasions - from a musical for the Edinburgh Lyceum Theatre to a bunch of concertos and two symphonies (the second for Radio Three, who broadcast it late last century), not to mention four string quartets. I continue to compose - that's the fun part, though trying at times - but attempting to get the stuff played is harder work, for which, alas, I don't have much stomach these days. None at all, in fact. And now, back to feeding the bottom drawer ...'

**Edward Darling** (1957) will be adjudicating vocal classes at the Norfolk County and Burnley Festivals (March), South Cumbria in April and Ruislip-Northwood in May.

Spanish composer **Gabriel Erkoreka** (1997) is the first continental European composer to be signed up with Oxford University Press.

Toronto-based pianist **Eve Egoyan** (1989) specialises in performance of 20th-century music and new composition. She has performed at the festivals Rencontres musique écrite/musique improvisée in Montréal, the Vancouver New Music Festival, Musicora (Paris) and the Kobe International Modern Music Festival in Japan. Her new CD, *The Things in Between*, featuring world première recordings by Michael Finnis (Strauss-Walzer), American composer Alvin Curran and Canadians Michael Longton, Linda C. Smith and Stephen Parkinson, has received rave reviews from the press. Curran's work, *For Cornelius*, is a tribute to British composer Cornelius Cardew (1957).

The **Eden-Stell Guitar Duo** (Mark Eden and Christopher Stell, 1994), winners of the South East Musicians' Platform, performed at the Wigmore Hall in November in a programme of works by Daquin, Couperin, Scarlatti, Roland



Julietta Demetriades (left) with Chopin and a colleague



Mark Eden and Christopher Stell

Dyens and a new work by **Adam Gorb** (1993). Rapidly establishing themselves as one of the world's leading guitar duos, the release of the debut CD *Pastourelle* was received with much acclaim. Future engagements include a recital at the Purcell Room, a concerto tour of Germany with the International Philharmonia and the premieres of two new double guitar concertos, written especially for them, and recitals from April this year at the Music & Ramparts Festival in Normandy, as well as the UK. Mark and Chris have a website - [www.edenstell.com](http://www.edenstell.com).

**Brian Ferneyhough** (1967), Professor of Music at the University of California at San Diego since 1987, has recently been appointed the William H. Bonsall Professor of Music at Stanford University.

In September **Graham Garton** (1953), Principal of Bermuda Academy of Music, conducted the costumed Bermuda Chamber Choir in a successful programme of sea shanties and other music related to the sea in the foyer of the recently built Bermuda Underwater Exploration Institute. During the concert, Graham performed Debussy's *La Cathédral Engloutie* (the Underwater Cathedral), donning for this item a snorkel outfit - creating an impression more vivid even than Debussy might have envisaged. **John York Skinner** (1972) was baritone soloist on this occasion, singing 'I must go down to the seas again'.

The **Galliard Ensemble** performed a recital, *The History of the Wind Quintet*, at Bailliol College, Oxford, tracing the history from the classical period to the present day. They recently recorded **Paul Patterson's** (1968) complete works for wind quintet for Meridian. Flautist **Kathryn Thomas** (1995) gave a recital of French music for flute and piano at the Alhambra Theatre Studio, Bradford accompanied by pianist Neil Crossland, and in April Kathryn will record a disc of French works for Deux-Elles records, as the first of a 2-CD deal. Forthcoming concerts include the Newton Abbott Society of Arts (3 May), Grange-over-Sands Music Society (6 May), and performances and masterclasses in Lisbon.

**Jonathan Gregory's** (1972) UK-Japan Choir has singers in London, Cambridge and Leicester. Please contact him for details should you wish to join. He has also given organ recitals in Berlin and Brugge, as well as in Leicester Cathedral, where he is Master of Music. Academy student **Matthew Martin** will perform at the Cathedral in July.

**Rebekah Gilbert-Dyson** (1993) is working for the Department for Culture, Media and Sport in a new area called QUEST - the Quality, Efficiency and Standards Team set up after the comprehensive spending review, and which is independent of the Department, reporting directly to the Secretary of State, Chris Smith MP. QUEST is looking at best practice in the arts, and its current projects include advice on the simplification and lowering costs involved in lottery applications, greater use of e-commerce in the cultural sector, risk management and a review of the funding agreements between public bodies such as the Tate Gallery, British Library and the Arts Council and the Department. Rebekah is the Business and Research Manager responsible for the smooth running of the department, and her roles also include setting up of conferences, managing the budget and writing monthly reports, as well as general research. Prior to this she spent nine months in the Office for National Statistics compiling GDP figures and analysing central government spending.

**Andrew Gant's** (1993) recent work includes three premières. *The Food of Love*, a dramatic 'scena' for voice and piano, was performed by counter tenor Andrew Watts at the Wigmore Hall on 16th February. On 9th April members of the Avison Baroque ensemble and children from seven inner-city primary schools in Newcastle-upon-Tyne will perform *George and the Knife-Swallow*. Commissioned by the Arts Council, this piece uses incidents from the life of Handel to illustrate the influence of European travel on 18th-century life, and follows the success of *Red Priest*, *Green Wellies*, a similar project in 1999. *The Urban Stampede*, by contrast, has a cast of four instead of 400. Commissioned for the Barbican Centre's American Literature Festival, it is a setting of a verse-narrative by the American poet Franklin Reeve (father of actor, Christopher Reeve). Set for two solo singers and narrator (Franklin Reeve himself), the work also features the composer as the third singer, pianist and electric bassist. It is an updating of the Orpheus and Eurydice story set in a bar in modern London. The première is in St Giles, Cripplegate, on Friday 14th April (Barbican box office for tickets). Andrew's ground-breaking 'a capella' opera *May We Borrow Your Husband* received enthusiastic reviews in the press on on BBC Radio 3 at its première last year. A revival and a second production are currently being planned. He will be leaving his current post of organist and Master of the Choir at the Royal Military Chapel in September to take



Jonathan Gregory

up his new appointment as Organist, Choirmaster and Composer to Her Majesty's Chapels Royal. He will be responsible for directing the men-and-boys choir in regular services in the Chapels in St James's Palace and Buckingham Palace, and at occasional events such as the Remembrance Day parade at the Cenotaph, the Royal Maundy, family weddings and baptisms and Coronations. Andrew also teaches harmony and counterpoint to undergraduates at the University of Oxford.

Guitarist **Steve Gibb** (1990) has been energetically conducting *Buddy* in the West End, and will be musical director of the production on a tour of the USA.

**Angela Greenwood** (née Davey, 1957) changed musical tracks 12 years ago and became a peripatetic violin/viola teacher, much helped by Sheila Nelson's courses. She works for Devon Youth Music.

**Kay Graymore** (née Ellis, 1960) writes: 'A pause in the story which began 'across our crowded Entrance Hall on 13th October 1960 meeting between myself (Speech and Drama) and Clive Graymore (bio-chemist, Institute of Ophthalmology), leading to our engagement at the Christmas Dance in the Duke's Hall that same year. Thirty-eight wonderful years and four glorious children later, Clive died on 16th September 1999 (Times Obituary 11th October). Still, a miracle meeting place, thank you all the class of 1960.'

**Adam Gorb** (1993) has been appointed Head of Composition and Contemporary Music at the Royal Northern College of Music. Recent premières include a Clarinet concerto for Nicholas Cox and the Royal Liverpool Philharmonic Orchestra conducted by Vernon Handly in October 1999, and *Four Temperaments for Two Guitars* with the Eden/Stell Guitar Duo at the Wigmore Hall in November. Forthcoming commissions include a work for the RNCM Brass Band, a piece for the Purcell School contemporary music ensemble and a short piece for the Schubert Ensemble.





Rustem Hayroudinoff

Pianist **Rustem Hayroudinoff** (1994) has been regularly performing in Japan, appearing as a soloist with major Japanese orchestras, as well as in solo recitals. During the past year he visited Japan twice, and will return this coming autumn. He is invited by a management which in the past has represented such artists as Sviatoslav Richter and Martha Argerich. He is also in demand there as a teacher, teaching 27 piano students from the top music colleges during his last visit. The release of his first CD on a Japanese label was highly praised. He was also invited by Decca to contribute to a CD featuring music from the best-selling author Vikram Seth's latest book, *An Equal Music*. He recorded an opening fugue from Bach's *The Art of Fugue*, as well as Vivaldi's Largo from the Manchester Sonata, with his violinist partner **Philippe Honoré** (1993). The CD also features Rostropovich, Schiff and Maria Joao Pires, amongst others. Next season Rustem will travel to Chicago to give a recital which will be simultaneously broadcast live on 600 radio stations across the USA.

**Julia Hsiao** (1978) works for the International Development Office at Berkeley in San Francisco, which oversees, develops and implements strategic plans to achieve fundraising goals with a focus on the Asia/Pacific region. Her responsibilities include advising the Chancellor on most international non-academic matters, and staffing him on all overseas trips.

**Jeremy Hulbert** and **Victoria Brawn** (1995) are married and currently living in Hong Kong. Vicki is now Principal oboe with the Hong Kong Philharmonic and Jeremy worked as the A & R manager for Naxos for 18 months. He has now returned to playing Principal bassoon with the Shanghai Broadcasting Symphony Orchestra.

**Nigel Hinson** (1987) has finished recording *The English Collection* with Keith Puddy and Malcolm Martineau on the Veloce Classics label, including the Bax Sonata for Clarinet, McCabe's *Three Pieces for Clarinet and Piano*, Finzi *Bagatelles* and so on. Nigel has also set up Veloce Classics Publishing, with recent commissions by Paul Harvey

(saxophone and clarinet duets with Nigel) and other works for clarinet, saxophone and piano. Veloce Classics are on [www.impulsemusic.co.uk/veloce.htm](http://www.impulsemusic.co.uk/veloce.htm), and Nigel's CDs can be bought from the website or by email: [hinson@veloce-classics.freemove.co.uk](mailto:hinson@veloce-classics.freemove.co.uk) or from good record shops.

**Ian Hughes** (1979) writes: '*Life Force*, a science fiction thriller for which I wrote the music, has been showing on ITV every Sunday and Monday. *Flying Through History*, an innovative aerial-filmed documentary series, will be shown on Channel 4 in May and June. The Cornish Sinfonia, established with **David White** (1973), was asked to take over at short notice from the Bournemouth Sinfonietta by the Hall for Cornwall. The much-acclaimed concert included the Mendelssohn Violin Concerto performed brilliantly by **Nicola Loud** (1996). **Nicola Loud**'s recent performances have also included appearances at the Royal Festival Hall performing *Zigeunerweisen* for the Richard Stilgoe Children's Concerts and Vaughan Williams's *The Lark Ascending* with the BBC Concert Orchestra (conductor Barry Wordsworth). She also performed the Bruch Concerto with the Ulster Orchestra and *The Seasons* at St Martin-in-the-Fields and the Purcell Room. Future engagements include a tour of Germany performing the Brahms Violin Concerto, the Mendelssohn Concerto with the BBC Concert Orchestra at the Royal Festival Hall in October and the Bruch Concerto with the Royal Liverpool Philharmonic Orchestra in December.



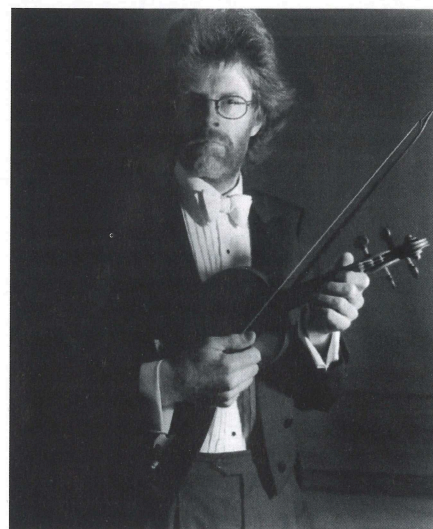
Nicola Loud

Founded in 1995 by **Gillian Humphreys** (1963), the Concordia Foundation continues to thrive. It sponsored the 1999 English Song Prize for the Association of English Singers and Speakers, and plans to do so again this year, and also presented concerts using young international artists at the American Embassy and at Spencer House. It has also commissioned a cantata to mark the Millennium, based on the great words of St

Paul *Corinthians I* 'Faith, Hope and Love ... but the greatest of these is Love', composed by **Costos Fotopoulos** (1999) and given its world premiere on 9th December. This year's plans include a 'Words, Music and Art' series in London and throughout the UK, workshops, masterclasses and an opera production in Ho Chi Minh City, Vietnam, an American tour for Gillian about the great Diva Adelina Patti, and further performances of the Millennium Cantata in the UK and abroad.

**John Hywel** (1965) composed the music for *Frwd Ceinwen*, the play commissioned for the 1999 National Eisteddfod, *Cerddi Llyn* (Songs of Llyn) for SATB choir and organ, commissioned for the Pwllheli Choir Millennium Concert and various publications available from Cwmni Cyhoeddi Gwynn, Penygroes, Caernarfon, including Three Welsh Folk Song arrangements for SATB Choir (for the Pembrokeshire Youth Choir).

**John Hounam** (1981) who studied violin with Manoug Parikian, was appointed Profesor Adjunto (associate professor) to the Orquesta Sinfónica in the Universidad Nacional de Cuyo, Argentina in 1996 - one of the biggest universities in Latin America. He now spends a portion of each year in Argentina, where he divides his time between the Early Music of Mendoza, directing 'Parthenia', and the Tango of Buenos Aires. He recently appeared as soloist with the Orquesta Filarmónica de Mendoza (one of the city's two professional symphony orchestras). In 1998, with the bandoneonist Gustavo Vesani, he founded the Tango group Pasión Canyengue, which now performs in London, Europe and Buenos Aires. Their first CD, *Los Primeros Pasos*, has just been released. John now lives in Oxford, where he has a rapidly expanding teaching practice. In 1999 he graduated with a postgraduate MA in Music Education from Trinity College of Music, assisted by lottery funding. He will give a recital at the Holywell Music Room, Oxford, at 8pm on Friday 28th April in aid of Venezuela flood relief with the pianist David Harrod, with whom he has made numerous recordings and recitals. The programme will



John Hounam



Rosemary Jarvis

include the Bach Chaconne, works by Busoni, Poulenc and tangos by Piazzolla, Gade, and Bragato (1998). For details of Pasión Canyengue, the forthcoming recital and CD, telephone John on 01865 790748 or visit [www.geocities.com/caminito\\_london](http://www.geocities.com/caminito_london)

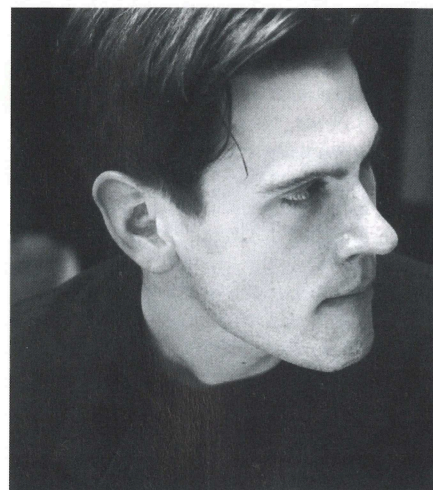
Brazilian pianist **Clélia Iruzun** (1988) gave a recital at the Purcell Room, celebrating the release of her two latest CDs, the Latin-American Dances and the Concertos by Mendelssohn, both released by Intim Musik, Sweden.

**Lucinda Jackson** (now Ramm, 1998) is married and living in Boulder, Colorado, where she is a cello instructor at the Boulder Arts Academy, teaching both one-to-one and coaching chamber music. She writes that the Arts Centre is also the home of the Boulder Ballet and Philharmonic, and she also enjoys performing as a chamber musician in the Denver area.

**Rosemary Jarvis** (1965) has been coaching in opera houses in Germany since 1973, and is currently engaged in Munich.

**Millie J. Jones** (1949) studied harmony with Ivor Foster. Two of her compositions have been performed in Shrewsbury, where she lives. She taught for many years, and still enjoys performing.

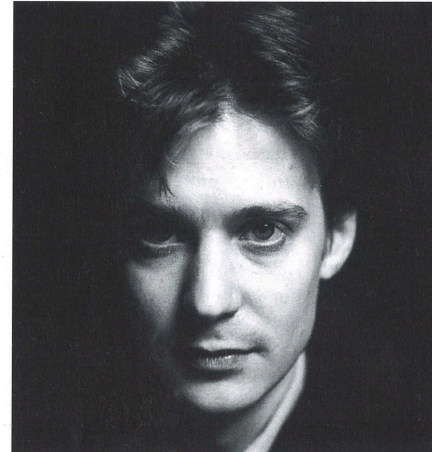
**James Kirby** (1987) has made three appearances at the Wigmore Hall in the past twelve months, once as solo pianist and twice



Daniel-Ben Pienaar

with the Barbican Piano Trio (cellist **Robert Max**, 1987). He has also given recitals throughout the UK, featuring the sonatas of Beethoven, and was recently appointed an examiner of the Associated Board. James has particularly enjoyed visiting Northern Ireland for two weeks in that capacity. The Trio organised a highly successful chamber music weekend in Stamford, Lincolnshire, which will be repeated in October.

**Narimichi Kawabata** (1997) has established himself as a very popular violinist in Japan in the last few years. He regularly performs at some of Japan's most prestigious venues, including Tokyo's Suntory Hall, and with major Japanese orchestras. He has recently appeared on the most popular TV and radio talk-shows in Japan. He also teams up with **Dominic Harlan** (1997) and **Daniel-Ben Pienaar** (1997) for his many recital performances. A recent CD release of violin showpieces, accompanied by Daniel-Ben, topped the classical charts in Japan. Concerts in other parts of the world this year include appearances in Taiwan, Lithuania and Los Angeles, the latter with Daniel-Ben. They have a Wigmore Hall recital on 10th July performing works by Strauss and Prokofiev, amongst others. Daniel-Ben recently gave a series of recitals of the complete Mozart piano sonatas in the Duke's Hall on Sunday afternoons. Future engagements include J S Bach's *Goldberg* Variations and Chopin's Four Ballades in Kettle's Yard, Cambridge, on 11th May. **Dominic Harlan** has recently travelled throughout India on a concert tour sponsored by the British Council. He and mezzo **Jeanette Ager** (1995) gave a Wigmore Hall recital last summer, where Dominic will play again in April. With tenor **Daniel Norman** (1998) he performed their first Winterreise at Leighton House in March. Last year Dominic featured on three CDs of piano pieces by Ligeti and Liszt for the film soundtrack of *Eyes Wide Shut*, and as duo partner to cellist Alexander Baillie on a disc of sonatas and album leaves by Myaskovsky and Gliere. This April he will launch his own song and chamber music series at St Mary's Church, Abbey Road, West Hampstead at 4.30pm on Sunday afternoons



Dominic Harlan, whose new chamber music series takes place in West Hampstead on Sunday afternoons



Martin Knizia

from 2nd April. Further details from Dominic 01727 853830.

**Stephen Knight** (1990) is teaching harmony, keyboard skills and musical awareness at the Guildhall School of Music and Drama. He is also an A-level examiner and GCSE moderator for music, and combines these with his recital career as a solo harpsichordist and chamber musician.

**Martin Knizia** (1999) writes: 'Soon after I founded the Sweelinck Choir in 1997 (up to four singers a part), I also started the Sweelinck Ensemble, which was selected from over 80 other international early music groups for the 1999 Early Music Network Competition in York. Last year also saw the birth of the Sweelinck Players, a period instrument baroque orchestra, which has given numerous concerts both on its own and together with the choir at venues such as St Martin-in-the-Fields, St James's Church, Piccadilly and the Brompton Oratory. We were honoured last November to open the London Bach Festival with two concerts, which were enthusiastically received. You are welcome to come and hear us in a performance of J S Bach's *St John Passion* at 7.30pm on 31st March in St James's, Piccadilly. After my edition of Orlando Gibbons's organ works for Universal Edition, Vienna, went into print last year, it received praises for the editorial methods and layout. Following this success, the Wiener Urtext Edition has approached me and asked me to edit the rest of the keyboard works for them. However, as they are a highly respected but small publisher, they see themselves unable to bear the financial risk to start this work. In other words, we are currently looking for sponsors who would be able to contribute to the £6000 needed. It would be a shame if such an opportunity to promote the work of Gibbons, one of England's most prolific and important composers of the early 17th century, would have to be missed for financial reasons. If you are able to help, please telephone 07957 484190.'

**John Kenny** (1978) writes: 'The new year began with lecturing at the Juilliard School and Manhattan School of Music in New York,



premièring Violeta Dinescu's trombone concerto with the Romanian National Radio Orchestra and touring music theatre performances to the Highlands, Greece, Austria and Germany. In November I'll be directing a new multi-media production, *The Secret House*, which will also feature **Emily White** (1998) in a sonata for female trombonist. At home, one of my most exciting projects is the development of a new method for teaching young children using the alto trombone. With sponsorship from American instrument manufacturer UMI, I have a group of six-to-ten-year-olds playing on brand new Conn 36H altos. At the other end of the scale, I played the carnyx before HM The Queen and Prince Philip at the opening of the new National Museum of Scotland, and will be releasing two more CDs this spring, featuring the instrument. In May John will give the UK première of *Mountain Language* for Alphon, percussion and live electronics by **James Wood** (1990) at St John's, Smith Square, with percussionist **Colin Currie** (1998).

**Peter Katin** (1949) celebrated the 50th anniversary of his debut on 13th December at the Wigmore Hall - the same date and venue. 2000 is his 70th year, and he hopes to give a birthday recital in London near the date, 14th November. In February and March he played in Italy and Denmark for the first time. For further details, contact ourworld.compuserve.com/homepages/Peter\_Katin.

The Bela Bartók Centre for Musicianship (director **Agnes Kory**, 1969) ran a Wagner/Liszt course in Bayreuth last July; they also gave Kodaly demonstrations in the Bayreuth music grammar school and at the university. Since last year, students also learn the Sary system, an exciting new method for understanding contemporary music. A 15-year-old BBCM student has created the centre's website [www.bbcm.co.uk](http://www.bbcm.co.uk)

**Jeannette La Bouchardière-Archbold** (1966) gave a concert at L'église de Nouic, Haute Vienne in France with Andrew Gill, performing works by Handel, Dvorak, Lennox Berkeley and Andrew Gill.

Two of the three Tillett Trust Awards for 2000 have been awarded to **Katie MacKintosh** (1999) oboe and Canadian soprano **Gillian Keith** (1999), both in partnership with **Simon Lepper** (1998). Simon also won the Megan Foster Accompaniment Award at the 2000 Maggie Teyte Prize Competition and the Gerald Moore Award

**Barbara Lander** (1946) writes: 'My brief anecdote about **Caroline Hatchard**, as a student at the Academy in the early 1900s (see the September Newsletter), in which she assured conductor Henry Wood that "she always sang flat", should not be taken too seriously. I now learn that she had a voice of

exceptional beauty with a high range, and sang with emotional sensitivity as well as having an excellent technique. The fact that Sir Henry, as he was to become, immediately booked her to sing at one of his Promenade concerts (the first of 13 in which she performed), speaks for itself. After winning a number of student awards, including the Melba Prize, Caroline embarked on a distinguished career which included concert work, oratorio, musical comedy and many roles at Covent Garden. A particular engagement which must have given her great pleasure was to sing at the concert celebrating the opening of the Academy's building in Marylebone Road in 1913. It is good to know that her grandson, baritone **Roger Langford** (1990), carries on the family singing tradition. Caroline Hatchard was also a professor of singing at the Academy.'

Violinist **Rebecca Low** (1996) and double-bass player **Ryan Smith** (1996) are married and living in Scotland - Becky has a job with the BT Scottish Ensemble and Ryan with the BBC Scottish Symphony Orchestra.

**John Lauderdale** (1960) writes from New Zealand, where the growth of the concert and symphonic wind bands is increasing, especially in the North island. His own students won two gold awards in the recent national competition, and they are planning a trip to the UK in 2001 on their way to Vienna.

**Brian Lincoln** (1956), continues to be as busy as ever as recitalist, accompanist and organist and choirmaster of Cromer Parish Church, where he has presided over the 4-manual Hill, Norman and Beard since 1994. The Church has just completed its 114th season of concerts and recitals. On the composing front, he has just received a commission for choral and organ recital music to be premièred this year. The RAM Library is also grateful for the donation of a number of his compositions.

**Anne Marsden Thomas's** (1974) eighth book for student organists, *The Organist's Hymnbook*, was launched in February. A guide to playing hymns, it presents over 160 arrangements in graded standards of difficulty, plus a comprehensive text and a complete instruction in pedalling accompanied by photographs. The book was launched at St Giles Cripplegate Church in the Barbican, London, headquarters of St Giles International Organ School, where 200 students take regular lessons and countless more attend day and residential courses. Anne is director of the school, whose nine teachers include **Kevin Bowyer** (1982) and **Ann Elise Smoot** (1992). Sponsored by her publishers, Cramer Music Ltd, she gave six educational workshops around the East Coast of the USA promoting her previous release of *Graded Anthology for Organ*. This includes four volumes of graded music, a companion textbook and a collection of CDs, making a comprehensive and flexible tutor. Information from Tel 01385 533799 100413.1352@compuserve.com



Brian Lincoln



Philip Martin and Penelope Price-Jones (see right)



Anne Marsden-Thomas

Classicprint is releasing **Linda Merrick** (1985) and Chris Thorpe's album *The Hemlock Stone*, for clarinet and electronics, featuring works by **Nigel Clarke** (1987) and **Paul Patterson**, among others. Linda will be giving the world première of Nigel Clarke's Concerto for Clarinet and Symphonic Wind Ensemble with the Hertfordshire County Youth Wind Orchestra, who commissioned the work, conducted by the composer, at the RAM on Thursday 20th April at 7.30pm, and will record it with the RNCM symphonic wind ensemble, together with new concerti by Woolfenden, Ellerby and Turnbull for Polyphonic in autumn 2000. Other projects include a recording of Wilfred Joseph's unpublished clarinet quintet with the Kreutzer

Quartet led by **Peter Sheppard-Skaerved** (1989), and performances of new British repertoire with Sounds Positive at the Warehouse and the **Montague-Mead Piano Plus** at the Colourscape Music Festival (**Philip Mead piano**, 1971) Contact [seripity@seripity.demon.co.uk](mailto:seripity@seripity.demon.co.uk), tel/fax 01777 707404

**Philip Martin** (1970) writes that last year was taken up mostly with two major commissions - a choral work celebrating his home city of Dublin in the Millennium, commissioned by the Dublin Chamber of Commerce for performance in March. Philip's first Symphony is scheduled for Spring 2001 by the National Symphony Orchestra of Ireland. He recorded a fourth volume of the piano music of Louis Moreau Gottschalk for Hyperion, which was released in February. A new venture for Philip and his wife, **Penelope Price-Jones** (1974) was the founding of a subscription series of concerts in Calne, Wiltshire, where they live. Penelope is Chairman of the committee, and guests so far have included **Raphael Wallfisch** (1973), Barry Douglas, Janet Hilton, **George Caird** (1972). Penelope is also busy as a mentor for the CTABRSM, and Philip is enjoying his senior lectureship in piano and composition at the Birmingham Conservatoire. They celebrate their 30th wedding anniversary this year.

Forthcoming performances of works by Junior Academy professor **Cyril Lloyd** (1978) include his Concerto for Accordion to be played by Academy professor Owen Murray and the Dartford Symphony Orchestra, Ensemble Fugue, commissioned by Ensemble Bash, the first performance of *Aneurin's Dream*, a work celebrating 50 years of the National Health Service, commissioned by Finchley Choral Society, and a sequel to this, *Beloved Physician*, also commissioned by FCS.

**Rachael Mills** (1993) is now head of music at St Aidan's Primary School in Coulsdon, where she lives. She would welcome any visiting ensemble who may like to play for the children. She also continues her singing career, and has appeared as guest soloist in over 20 concerts in the past year. Please contact me (Rachael Clegg) at St Aidan's School or at Pipers, 29 The Ridge, Coulsdon, Surrey CRE5 2AT.



Rachael Mills with Imogen Alicia



Nicolae Moldoveanu

Conductor **Nicolae Moldoveanu** (1993) has recently conducted *Don Giovanni* for Welsh National Opera and *Coppelia* for The Royal Ballet, which was recorded by and televised on BBC 2 from Covent Garden. Interestingly, **Colin Metters**, head of conducting studies at the Academy, in whose department Nicolae was a student, conducted a previous *Coppelia* with the Royal Ballet in the 1970s, which was also filmed for broadcast by the BBC. Nicolae's future engagements include concerts with the Bayerischer Rundfunk Orchestra, Stavanger Symphony Orchestra, Melbourne Symphony Orchestra, the Philharmonia and English and Scottish Chamber Orchestras; in 2001 he makes his North American debut in Toronto, conducting a new production of *Idomeneo* for Canadian Opera.

Soprano **Geraldine McGreevy's** (1995) forthcoming engagements include *Vitelia (La Clemenza di Tito)* for the Edinburgh Festival; *Miss Jessel (Turn of the Screw)* for the Royal Opera House; and, for Welsh National Opera, *Miss Jessel*, *Micaela (Carmen)* and the Countess (*Le nozze di Figaro*). Just released are recordings of *Consort Songs* by William Byrd with Phantasm (Simax) and *Songs by Arthur Bliss* with Kathron Sturrock and the Nash Ensemble (Hyperion); for release in summer/autumn 2000 are *Wolf Goethe Lieder* (Hyperion solo CD) with Graham Johnson; contributions to Hyperion's *Complete Schubert Songs* and *Complete Chausson Songs*; and *Scenes from Comus* (Hugh Wood) with Andrew Davis and the BBC Symphony Orchestra (NMC).

**Margaret Mail** (née Kain, 1945) taught at Arnold House School after leaving. She moved to Canada in 1957 and taught in the demanding area of Special Education.

Cellist **Alexandra Mackenzie** (1995) continues to base herself in New York, performing with various chamber ensembles. Solo performances included three concerts at the end of January with the Jupiter Symphony Orchestra in New York, playing Bruch's *Celtic Melodies*. She has also received an invitation

## The Plunge of Patricia Pickmere's Piano



Patricia washing her pet buffalo

I was at the RAM from 1945-8 studying piano with Percy Waller. During my last term I took a junior teaching post in Llangollen, Wales. This required me to travel by train to London early, pack in all my lessons and classes in one day a week, and return on the midnight train when the guard would lock me into my compartment to ensure uninterrupted practice on the violin - and, hopefully, some sleep. I would be back at school in Wales in time for breakfast.

In 1948 I obtained a teaching post in the White Highlights in Kenya, where my sister Angela Pickmere (1936-9) had taught before me. I spent three happy years there, giving a lot of recitals and playing in duos. In 1951 I was married in Molo Church and went to live in a remote part of 'Darkest Africa' on the Uganda/Sudan border, one hundred miles from the nearest European. My husband's wedding present to me was a Rud Ibach boudoir grand piano which arrived from Nairobi in a Nile steamer. It aroused considerable interest, grand pianos not being very thick on the ground at the time. After three years in a somewhat harsh climate, we arranged to send it back to Nairobi for overhaul whilst we were on home leave. En route it was dropped, in its equally heavy crate, into the Nile. Total disaster: completely ruined. Surely I must be the only pianist to have her grand piano dropped into the Nile.

A substitute was subsequently acquired and we moved nearer civilisation in Kampala, where Yvonne Catterall (a Craxton pupil) and I were able to play duos for some years. We still meet. I should be very happy to meet anyone in the Tunbridge Wells area interested in playing duos. (You can contact Patricia Jacobs on 01892 526785)

to return to the Altenberg International Festival in Germany to perform Tchaikovsky's *Rococo Variations* with the Altenberg International Symphony Orchestra. In the past ten months she has performed in American 23 states.



**John Mayer's** (1953) new CD with Indo-Jazz Fusions, with new compositions by himself, his son Jonathan and other composers, will be released on FMR, funded by the Research Committee of Birmingham University, where John also teaches.

**Andrew Morris** (1970) has completed 20 years as Director of Music at Bedford School. The school has one of the largest school music departments in the country and, to quote a recent inspection report, 'is clearly on a par with the best of the non-specialist music schools'. A composer-in-residence has been appointed, and the wide range of musical activities will be enhanced in the future with the announcement of a £1,000,000 scheme for the redevelopment of the music school. Andrew has been President of the Music Masters' and Mistresses' Association and has chaired its academic committee. He has also been a member of the Music Education Council Executive Committee, and has maintained his interest in new music, which began when he was director of music at St Bartholomew-the-Great, Smithfield, in the City of London, through membership of various committees of the Park Lane Group - he is now a member of its Advisory Council. As well as being Honorary Treasurer of the RAM Club, he is an Associated Board Examiner, he is also a Liveryman of the Worshipful Company of Musicians and has recently been appointed a Steward of the Company.

**Vernon Midgley** (1968) began teaching singing and general arts studies at the National Academy of Singing and Dramatic Art in Christchurch, New Zealand, and will continue his frequent visits to the UK.

A fondly-remembered 'Tex' - **Mike McNicholas** (1993) - is still based in Dallas where he has built a successful freelance career as a member of the Dallas Wind Symphony, the Abilene Philharmonic, timpanist of the Plano Symphony Orchestra and a regular extra with the Dallas Symphony and Opera, Fort Worth Symphony and Dallas/Fort Worth Ballet Orchestra. Last September he spent a month as an extra with the Malaysian Philharmonic. He also enjoys theatre work. Tex would love to hear from old friends - MikeMcNich@aol.com or Tel (214) 369 5192.

Recitals for **Robert Munns** (1957) included a 12-concert and a four-masterclass tour of the USA in October and November. Concert dates included St George's, Nashville, Minneapolis, Omaha, Des Moines and seven recitals in Kentucky, with 'highlight' concerts in the Basilica, Covington and Southern Theological Seminary in Louisville. A great reception was given to Stephen Montague's *Behold a Pale Horse* on the new organ in Cheyenne Cathedral. The US tour also includes return visits to Omaha, Des Moines and Minneapolis, with concerts in Oklahoma City, Baltimore and Washington DC. Forthcoming overseas concerts include a world première of



Vernon Midgley with Jane Manning (1963), New Zealand, June 1999

the young Malaysian composer **Vivian Chua's** (1998) *Journeys* on the new Klais organ in the Philharmonic Hall in Kuala Lumpur in June. Premières of this work are fixed for the USA (the Basilica, Denver, 9th October) and Chichester Cathedral (19th September). Robert will also conduct **Brian Lincoln's** (1955) Millennium *Te Deum* on 28th June in Eastbourne.

**Andrew Manze** (1987) has been presenting a series on BBC Radio 3 called *The Violin*, providing marvellous introductions to the works presented.

**Peter Nardone** (1986) has been appointed director of music at Chelmsford Cathedral. He is also to be Artistic Director of the Chelmsford Cathedral Festival.

**Stephen Naylor** (1983) has been appointed a Director of Glyndebourne Festival Opera, with responsibility for the whole musical operation in conjunction with the musical directors of the Festival and tour.

Congratulations to **Halfríður Olafsdóttir** (1991), who has been appointed Principal flute of the Iceland Symphony Orchestra, where she has been the piccolo player for the past two years.

News from **Tony Osborne** (1969) includes performances of *Old MacDonald Had a Party* and *Bronco Ride*, commissioned for the Berkshire Young Musicians' Trust, *Marimba-Malimba!* for double bass quartet and percussion (for Bassfest 99) - a work with an African flavour inspired by the celebrated 'Ladysmith Black Mombazo' singers).



Halfríður Olafsdóttir and young family

Double bass soloist **Barry Green** and pianist **Jim Hart** performed *Yiddish-Klezmer Fantasy* in San Francisco, soprano **Roslyn Barak**, cantor of the Temple Emmanuel, San Francisco, joined them in the US première of *Free Spirit* - originally composed as a vocalise in memory of Diana, Princess of Wales, for this performance. Words in Hebrew and Latin and alluding to 'Spirit' and 'Peace' were added and the work was given the Hebrew title *Shir Ha-Neshamah*. On the same day in the Jubilee Hall, Singapore, the Huqin Quartet, members of the Singapore Chinese Orchestra who play on traditional Chinese instruments such as the Erhu, performed *Suite and Light* (Faber Music - Stringsets) in their inaugural concert. His latest contribution to Stringsets is a suite from Stephen Warbeck's award-winning score for the film *Shakespeare in Love*. Plans include an opera in conjunction with Maidenhead's new Arts Centre; a commission from the Soloists Ensemble and a Violin Concerto for Mark Wilson, leader of the Solaris Quartet.

**Susan Osmaston** (née Jager, 1969) is enjoying retirement in the Lake District, singing with two choirs, and playing and conducting as required. Otherwise she spends her time being a granny to five, and entertaining visitors.

Violinist **Francesco Parrino** (1999) and pianist **Yew-Boon Cheong** have had 19 concerts in London recently, including at the Italian Cultural Institute.

Currently living in Edinburgh, **David Phillips** (1981) is a freelance organist, accompanist and teacher. He recently gave solo recitals in Christ Church Cathedral, Montreal, Carlisle Cathedral and St Giles Cathedral in Edinburgh. He also performs as a regular duo with soprano Katharine Hall. From 15th March David will mark the 250th anniversary of Bach's death with a series of organ recitals at Palmerston Place Church in Edinburgh, featuring major works including ClavierÜbung III. Full details from David on 0131 443 5565.

**Claire Powell** (1976) recently returned from another run of performances in Cologne of Verdi's *Falstaff*. She has also been singing in a new production of *Elektra* in Amsterdam and teaching in Athens.



David Phillips



Ashan Pillai

Photo Francesco Melcion

Violist **Ashan Pillai** (1992) made his Wigmore Hall recital debut in October last year, two years after making his official London debut as part of the Park Lane Group Series. It was after this that the *Independent* and *The Times* predicted that he 'is most definitely a player to watch for'. Ashan begins next season with première performances of a new chamber work by Krystof Penderecki in Canada and recording/performance projects of Mozart and Hoffmeister concertos under the direction of Christopher Hogwood. American conductor Lawrence Foster has recently invited him to perform both *Harold in Italy* and *Don Quixote* (with cellist Luis Claret) in the same programme in December and March 2001. He will appear as soloist with, among others, the Symphony Orchestras of Basle, Barcelona, the Northern Sinfonia and the Swedish Chamber Orchestra, playing the above concertos as well as the Schnittke concerto. A disc of the string sonatas of Spanish Impressionist composer Luis Benejam is also planned for August on the ASV label. ASV will also release a disc of chamber music by Francaix by the widely-acclaimed chamber group *Mobius*, with whom he also performs, and Naxos are releasing their all-Bax disc in the summer. His next London recital appearances are in the Millennium Dome (10th September) and at a recital for the City Music Society (19th September). He recently resigned from his position as sub-principal viola with the English Chamber Orchestra and will remain resident in London and Barcelona.

**Robert Plane** (1992) has been appointed Principal Clarinet of the BBC National Orchestra of Wales.

Pianist **Gary Preston** (1998) writes: 'After years of reading enviously about the amazing success stories of fellow ex-students, I at last have a couple of things I want to shout about. Last year I made my London debut at the Purcell Room performing Rachmaninoff's *Rhapsody on a Theme of Paganini* with the



Richard Wainwright (horn, 1993), centre, and Paul Archibald (trumpet, 1977), second from right, with colleagues Tom Hewins (tuba), Lucy Waterhouse (violin) and Anthony Poole (organ), cycled from Nice to Paris, including 400 miles through the Alps, raising £5000 for the Musicians Benevolent Fund through sponsorship. This was their fourth sponsored bike ride for the charity.

Surrey Youth Orchestra. I am also working as Musical director of *Man of La Mancha* with the Lyric Players, which will run in Carshalton's Charles Cryer Theatre in April.'

**Dafydd Wyn Phillips** (1980) has been appointed Chief Executive of the Authors' Licensing and Collecting Society (ALCS) Ltd, the UK collecting society for literary and dramatic authors - the equivalent to PRS and MCPS for composers. He has also been appointed a director of the Educational Recording Agency Ltd, and has observed status on the board of the Copyright Licensing Agency (CLA) Ltd, as well as being an assessor on the Public Lending Right (PLR) advisory committee. Any reader of the Newsletter who writes articles, books or documentaries should contact the society at Marlborough Court, 14-18 Holborn, London EC1N 2LE. You never know, ALCS may be holding fees for you from an unexpected source!

**Alwynne Pritchard** (1993) will be spending June and July in Bergen, Norway, where she will be composer-in-residence, as part of the Bergen European City of Culture programme. Her new piano piece, *Invisible Cities*, will



Gary Preston

shortly receive performances in Beligum, the USA and Germany, and she has been commissioned to write pieces for the Schubert Ensemble Chamber Music 2000 project and the Bath International Guitar Festival. She is also working on an extended piece for choir and orchestra.

**QuintEssential Sackbut and Cornett Ensemble** recently performed a programme entitled *l'homme armé*, drawing on music concerned with conflict. They collaborated with the accomplished Finnish chamber choir Lumen, who made a reciprocal visit to Britain - QuintEssential travelled to Finland last year to perform with the choir at the Turku Festival's production of *The Lovers* in the Castle.

Guitarist **Gary Ryan** (1991) gave performances at the University of Boston in the USA, recording *Nighshade Rounds* for Bruce MacCombie, Dean of the Arts there, whom he met at the Academy's American Music Festival in 1990. He also visited Cyprus for the British Council and Trinity College, London, performing in the most beautiful venue of his career - Bellapais Monastery in Northern Cyprus, and also at the Bath International Guitar Festival and the new Sir Michael Tippett Centre on the Isle of Man. This year sees performances at the Bolivar Hall on 5th May, the Linbury Studio Theatre at the Royal Opera House, as well as in Denmark, Cyprus and the USA. Gary's second CD, *Latin Temperament*, featuring Ginastera's Sonata Op 46, *Aquarelle* (Assad) and *Nighshade Rounds* will be released shortly. His first CD, *The Magic of the Guitar*, was chosen to appear on the website for peoplesound.com, where you can now download and listen to several free tracks in realtime or MP3 format and/or order copies over the internet. He continues his extensive educational and examining work as a professor and external examiner for the RCM, GSMD, TCM and RSAMD. Plans include publication



of a series of tutor books later this year and editions of major works featuring his unique guitar fingerings (inspired by professor **Tim Walker** at the Academy), which will be available over the internet. He is also busy compiling the whole of the 2002 TCL guitar examination syllabus. In addition, last year he established a music production company called Acumen (working with **Brian O'Doherty**, 1991), and they have completed a dance album which will be choreographed this year, and a compilation of music for film, theatre and TV. The Take 5 Dance Band, of which he is still a founding member, continues its domination of the function circuit of Southern England - 1999 saw their first bookings abroad, in the Loire Valley. 'We also received a healthy cancellation fee for our Millennium performance which never came to be - the easiest money I have earned so far in my career,' writes Gary.

Soprano **Lesley-Jane Rogers** (1985) writes: 'For the first ten years I was a concert and session singer working with most of Britain's major choral groups and singing on the professional church circuit, the last three years of which were spent as a full-time member of the BBC Singers. I decided that my solo career must take precedence over choral work, so since 1995 I have been a soloist and teacher. I have amassed an enormous solo repertoire, ranging from the renaissance to contemporary music via standard works to various 'freaky' things, too. Mainstream oratorio is by far the biggest demand on my concert diary, but contemporary music is also one of my specialities. A few solo highlights include giving the world première of Ivan Fedele's *La chute de la maison Usher* with the Ensemble InterContemporain, performing the electronic soprano role in Sir Peter Maxwell Davies' opera *Resurrection*, which was recorded live for Collins Classics, and recording the soprano solos in Carl Rütti's *Magnificat* and *Alpha et Omega* for ASV, the latter CD being awarded 'Editor's Choice' in *Gramophone* magazine. I am currently looking forward to working with the Kreutzer Quartet, among others, to record the works of composer Sadie Harrison. As a teacher I work with many present and past



Lesley-Jane Rogers



BBC producer Nel Romano (right) with (L-R), Sir Simon Rattle, composer Mark-Anthony Turnage, and Simon Clugston (1970, artistic administrator of the Birmingham Contemporary Music Group)

university music students, even two post-RAM students, and have many adult pupils as well as nine piano pupils. I also give masterclasses nationally and internationally.'

**Nel Romano** (née Coates, 1985) writes: 'The BBC's Millennium concert was a very good RAM occasion; other than composer Mark-Anthony Turnage, the main protagonists were all ex-RAM. The concert was televised on BBC2 from Ely Cathedral and was a moving occasion which culminated in Beethoven Symphony No 9, conducted by **Simon Rattle** (1975), played by the Orchestra of the Age of Enlightenment. It made us look forward with hope and optimism.' Nel also produced *Classic Café* for BBC1, and was delighted to have the **Harper Ensemble** (current students) on a recent programme.

Congratulations to **Christine Roberts** (1994) who has accepted the post of 2nd clarinet and E flat clarinet with the Bournemouth Symphony Orchestra.

**Delia Ruhm** (1951) writes that in the piece in September's *Bush Telegraph* about **Pauline Dale**, **Delia Ruhm** and **Madeline Menten** (pp24-5), there was an omission of their teacher, **Gareth Morris**'s, name. 'We own him an enormous debt of gratitude,' writes Delia. Sadly, Madeline died in December.

**David Richmond** (1973) and **Anna Lightbown** (1959) gave two concerts entitled *Mozart and the Moderns* last November at Burgh House, Hampstead. David has a busy teaching schedule in school and privately; he is also involved in chamber-music coaching and freelance leading. He was a member of the Bournemouth Symphony Orchestra, and has worked extensively with the LSO, RPO and other major orchestras. Anna, who has performed extensively in recitals and as a concerto soloist, is widely experienced as a choral accompanist and is also active in chamber music and coaching. David welcomes enquiries about forthcoming concerts on 020 8908 1924.

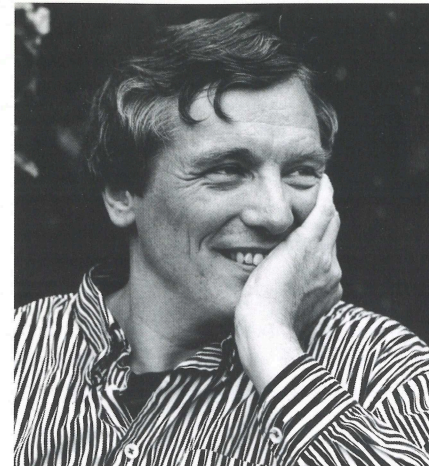
Pianist **Sophia Rahman** (1992) has released a CD on Linn Records of works by Shostakovich with the BT Scottish Ensemble, directed by Clio Gould (director of the RAM Soloists) and with **John Wallace** (1972) trumpet, including the Concerto for Piano, Trumpet and Strings. She also gave concerts with Clio Gould in Malta, organised by **Lucia Micallef** (1984). With the **Plane, Dukes Rahman Trio** future plans include a recital during the Tertis International Viola Competition on the Isle of Man. Recent engagements include the Beethoven Emperor Concerto with the Haydn Chamber Orchestra, accompanying violist **Ashan Pillai** (1992) for his Wigmore Hall debut recital, and a recital with clarinetist Andrew Marriner broadcast on Radio 3 from the BBC Studio at the Waterfront Hall, Belfast.

**Juliet Schiemann** (1991) will be singing one of the apprentices in *Die Meistersinger* at the Royal Opera House next spring.

**John Stolberg** violin and **Sheila Bell-Aitken** piano (both 1950) are performing on 18th April at the Ripley Arts Centre, Bromley, including works by Handel, Schubert, Kreisler and Gershwin.



The Plane Dukes Rahman Trio (Philip Dukes, Sophia Rahman and Robert Plane)



Michael Schonwandt  
Photo Marianne Grondahl

Conductor **Michael Schonwandt** (1977) was knighted in 1997 by the Queen of Denmark. Michael regularly conducts the Philharmonia, BBC Symphony Orchestra, Orchestre Philharmonique in Paris, the Vienna and Berlin Symphony Orchestras, among others. He is also Principal guest conductor of the Danish Radio Symphony Orchestra and from this year Music Director of the Royal Danish Opera and Orchestra in Copenhagen. Since 1990 he has been permanent conductor of the Vienna State Opera. His many recordings include Richard Strauss *Salome* (nominated for a Grammy for the 'Best Opera Recording' in 1999), and the complete symphonies of Carl Nielsen.

**Robert Sherlaw Johnson's** (1957) Northumbrian Symphony was given its first performance at the University Church by the Oxford Sinfonietta, conductor Julian Faultless, with soloist Pauline Cato playing the Northumbrian pipes. He himself gave a Messiaen recital and two lectures at the Brown Symposium at Southwestern University, Georgetown, USA in January. This August his *Millennium Mass* will be performed at Spode Music Week (Hengrave Hall, Bury St Edmunds).

**Richard Saxel** (1998) has been a member of Piano Circus since May 1999. As well as touring throughout the world, they are



Augusta Read Thomas (1988), following the première of her work *Ceremonial* for orchestra on 8th January, with the Chicago Symphony Orchestra conducted by Daniel Barenboim

currently recording a new CD. Richard's piano trio, **Vertigo**, makes its debut at the Royal Opera House in April.

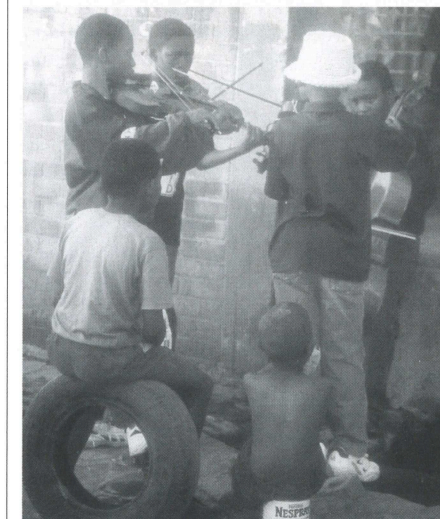
**Emma Silversides** (1991) will be the soloist in four concerts with the English Symphony Orchestra conducted by William Boughton - two 'Proms in the Park' (Gloucestershire) and two 'American Music' evenings (Sudeley Castle and Malvern). She will also be singing in a concert of works by Bach at Exeter Cathedral with the European Community Chamber Orchestra on 12th July.

**Jill Spurrell** (nee Davis 1957) writes that after over 20 years teaching violin and viola, as well as coaching chamber music ensembles and orchestras at Solihull School, she retired in 1994. She has been adjudicating at music festivals throughout the country, meeting a wide range of young performers, and finds this most rewarding. When the British Federation of Festivals of Music, Dance, Drama and Speech instigated the Postgraduate Certificate in Adjudication in conjunction with Bretton Hall, the University of Leeds, she took the opportunity to analyse and reflect on her own experience, and was awarded the PGCA qualification last year - one of the first cohort of adjudicators to earn this qualification.

Mezzo-soprano **Emma Selway** (1992), who is now the mother of Natasha, aged two, is currently singing the role of Carmen for English Touring Opera and will shortly sing the role of Pauline in Tchaikovsky's *Queen of Spades* for Welsh National Opera.

On leaving the Academy in 1954, **John Strickson** was appointed Organist and Master of the Choristers at Holy Trinity Church, Stratford-upon-Avon, where the varied responsibilities quickly assumed that of Kappelmeister - conducting choirs and orchestras; teaching; composing; working in films and television; lecturing; adjudicating; performing on piano, harpsichord and organ; music adviser to the Shakespeare Birthplace Trust; concert promotion; commissioning new works, and so on. He writes: 'During this period, and with the help of my wife, Sybil, I

## BUSKAID - recipients of the RAM Student Union Rag Week



**Lynden Cranham** (1971), a Trustee of BuskAid, writes: 'The beneficiary of this year's RAM Rag Week has been a UK-Registered Charity (No 1015089) called BUSKAID, which has initiated a number of music projects in and around the townships of South Africa. With assistance from corporate sponsorship and individual donations, BUSKAID funds steel-drum, brass and string groups, the most conspicuous of which is the Buskaid Soweto String Project. BUSKAID was founded in 1992 by violist Rosemary Nalden, who heard of the problems confronting a group of young string players in Soweto and responded by persuading colleagues to take part in a simultaneous 'Busk' at British Rail stations across the UK. In two hours they raised £6000. Rosemary started making teaching trips to Soweto and in 1997 became Director of BSSP. Although no qualifications are required to join the group, the talent, application and progress of these students (aged 6-20) are remarkable. BSSP also has a chamber orchestra that plays with great style, excellent ensemble and a unique sound. With a repertoire ranging from Rameau to Bizet to their own compositions, BSSP is in demand at prestigious functions; it has played several times for past President Nelson Mandela and, most recently, for the Queen and Commonwealth leaders. The group worked with Sir John Eliot Gardiner and musicians from the English Baroque Soloists including **Valerie Botwright** (1972) and myself, in Soweto in 1997 and again in London in 1999; Decca sponsored their return to England in 1999 to promote their first CD, *A Sowetan Kid's Christmas*.

Like all talented students, those in BSSP and BUSKAID's other projects deserve good instruments and dedicated teachers. They have the chance to become the players, teachers and, most important, positive role-models of South Africa's future. If you feel able to make a donation towards the enormously valuable project, please make your cheques payable to BUSKAID, and send them to Sir John Curtiss, Swire House, 59 Buckingham Gate, London SW1E 6AJ.



fathered two sons, both of whom work in the theatre. In 1979, after 40 years in music since becoming a chorister at the age of seven (and perhaps the consequences of the male menopause), I worked in several aspects of property management and acquired new skills as a mature student at agricultural college, as a small-scale farmer and as an official of the Small Shepherd's Club. For the final 13 years of my career I was a property manager for the National Trust, retiring in 1996. Since then, my time is spent between homes in the foothills of the mountains in Andalusia and on the Oxfordshire/Warwickshire border, and much time is spent travelling. Music is still a very important feature of my life.'

Recent performances of works by **Roger Steptoe** (1977), who is currently living in France, include *Impressions Corréziennes*, 19 symphonic variations commissioned by the local Haute-Corrèze Ministry of Culture. *Dance Music* for brass was given its French première by students at the Conservatoire National Supérieur de Musique de Lyon under director Eric Crees. This piece dates from when Roger was a postgraduate student studying composition with Alan Bush - the first performance took place at the Academy and the brass ensemble included **Graham Ashton** (1977), **Paul Archibald** (1977), **David Whitson** (1976) and **James Handy** (1977), conducted by **Sidney Ellison** (1939). It was then taken to the Flanders Festival by an Academy group - the score and parts were then mislaid and were finally concocted again just before Christmas by Academy student **Matthew Heighway**, from a score which was sent to Eric Crees shortly after the Flanders Concert. Roger is also performing with French soprano Nathalie Marcillac with whom he has given recitals in the Limousin, Paris and United States. He is currently working on a piece for the London Piano Quartet (with **Philip Fowke**, 1973) and a new work for orchestra and strings, as well as his second opera. A new CD of his Concertos for oboe, tuba and clarinet will shortly be available. A third string quartet has been commissioned for a French quartet and two festivals. Roger is represented by Stainer and Bell.

**Heidi Swinhoe-Standen** (née Waegner, 1993) is working as a medical representative for a pharmaceutical company. She still enjoys playing the violin, particularly playing for pleasure. She writes: 'Suddenly a weight has been lifted from my shoulders and all those bizarre mental blocks that we all suffer from have disappeared. My *spicatto*, which I still can't spell, is now better than Heifetz could ever boast! Some of you may also be wondering about my sport - well, I am sitting in the David Lloyd Gym and Racquet Centre writing this, am going ski-ing for the weekend, so that speaks for itself.'

The opera *The Promise* (composed by **Jill Townsend** 1961) which received its world premiere in 1997 and was performed at the



Roger Steptoe at the Conservatoire Supérieur de Musique de Lyon after the performance of his *Dance Music* for brass conducted by Eric Crees



Jill Townsend

Queen Elizabeth Hall, was re-staged as a multi-media production by Opera Brava at Horsham Arts Centre from March 27-April 1. Based on the Gospel of Luke and the Acts of the Apostles, it has 12 professional singers, professional orchestra and 150 children drawn from local schools. The production was conducted by Keith Willis, music adviser for Surrey, who also conducted the première.

Three new works by **Timothy Salter** (1965) receive premières this season. *Dragonflies Draw Flame*, commissioned by the German pianist and current student Florian Uhlig, was first performed in September in the Wigmore Hall, and was broadcast by him in Munich. *Forthrights* and *Meanders* for woodwind brass and percussion was premièred by Imperial College Symphony Orchestra in March, and his latest work, *Shadows* for piano trio, will be performed as part of Thalia Myers' Chamber Music Exchange at Rainbow Over Bath Festival on 17th May. In late September Timothy toured the USA directing the Ionian Singers. Recordings of *Lacrimae rerum* for cello, organ and chorus and *Eternity* for chorus were broadcast in New England during this period. *The White and the Walk of the Morning*, his setting of poems by Gerard Manley Hopkins, received six performances at venues including Massachusetts International Festival of the Arts, Society of New Music, Syracuse, Brandeis University and the Yale Centre for British Art. email

ugm@netcomuk.co.uk for further details

**Miriam Sztark** (Maria Linnemann, 1970) currently lives in Jerusalem, following almost 30 years in Germany. Her association with Ricordi Publishers in Munich continues to flourish, and her Suite for three guitars, *Die Reisen des Kleinen Prinzen* (after *The Little Prince* by Saint Exupéry) has now been published.

Percussionist **Laura Scott** (1995) is now known as solicitor Laura Scott - congratulations from all of us on passing your law exams.

**David Shephard** (1958) has been in Australia for 40 years, for the past 25 as professor of clarinet at the Elder Conservatorium of Music in Adelaide, South Australia. He writes that **Andrew McCredie** (1955), who retired from the Chair of Musicology at Adelaide University, is now visiting Professor at Monash University in Melbourne.

Pianist **Cynthia Turner** (1953) performed Poulenc's Concerto for Piano and Orchestra with Malta's National Orchestra conducted by Rene Clement in homage to the centenary of the birth of Francis Poulenc, performing the composer's Concerto for Piano and Orchestra. Cynthia had many years ago worked on the score with the composer, and had previously performed the work in Luxembourg, the Salle Rameau in Lyon and the Manoel Theatre in Malta on the occasion of the visit of Her Majesty Queen Elizabeth II.

Guitarist **Christina Travlopoulou** (1997), who won a Fulbright Scholarship to continue her studies at the Juilliard School in New York, graduating with a Master's Degree in 1999, won the 1999 Artists International Special Presentation Award, as a result of which she made her New York debut at Carnegie Hall.

**Karen Vaughan** (1971), Co-principal harp of the London Symphony Orchestra since 1984, has increased her teaching commitments. She has re-instated a harp department at the Royal Scottish Academy of Music and Drama, and is on the part-time staff of the Purcell School. Karen recently recorded Alan Ridout's Concerto for flute, harp and strings with Paul



Christina Travlopoulou



Cynthia Turner

Edmund-Davies and the London Mozart Players, conducted by Stephen Barlow.

**Jonathan Venner** (1996) has just celebrated 25 years as organist and choirmaster at Romford Parish Church, Essex. He was a second-year student at the Academy when he took up the post. In addition to the church choir, there is a thriving music society which Jonathan founded in 1991, the same year he was appointed head of music and performing arts at Havering Sixth Form College. St Edward's Church celebrates its 150th anniversary in the autumn and, as part of the celebrations, a CD is to be released in September which will include John Rutter's *Magnificat*, six carol arrangements for choir and orchestra and three Festival Anthems by **Roderick Elms** (1973), and a specially commissioned anthem by Martin Neary. The recording includes soloists soprano Julia Wilson-James and **Ann Elderton** violin (1969), **Keith Burry** violin (1968), **Sarah De Bats** flute (1994), **Andrew Smith** clarinet (1976), **Yvonne Rosen** (née Lewis timpani 1976), **Lorna Allen** (née Thomson viola 1984), **Paul Arnell** viola (1979). 'With apologies to anyone missed,' writes Jonathan.

**Catherine Wilmers** (1974) is grateful to readers who responded to her plea for help in the last *Newsletter* for information about Sheila Power. She is now looking for anecdotes from people who went to the Mainly Musicians Club near Oxford Circus, and those who knew **May Mukle**. Catherine has recently performed May Mukle's cello pieces in Sweden on tour with soprano **Irene Cooper** and pianist Nicholas Duncan. Kindly contact her on 01462 730490 or email ccwilmers@bigfoot.com

Captain **Ted Whealing** (1974), musical director of the Royal British Legion, has had a busy year. He is now assistant producer of the Royal British Legion Festival of Remembrance. In October his Central Band gave a concert in aid of Missions to Seamen in the Chapel at Greenwich, and he also directed the Massed Band of the RBL at Fairfield Halls, Croydon - 200 musicians seated, plus pipes,

drums and bugles - the first time this has been attempted at Fairfield!

**Nicholas Wilks** (1987) has pursued a busy career with young musicians since leaving the Academy. He was appointed musical director of the Hampshire County Youth Orchestra in 1996 and the Finchley Children's Music Group in 1994. He has been conductor of the Haringey Young Musicians Symphony Orchestra since 1992 - a recent concert with them involved a performance of Malcolm Arnold's *Toy Symphony* with guest performers Mark Elder, Sir **Simon Rattle** (1974), **David Bedford** (1961) and John Williams. Last year he was also appointed musical director of New Youth Opera. In 1998 he took the Hampshire County Youth Orchestra to South Africa for the first tour undertaken by a British youth orchestra since the release of Nelson Mandela. The tour included concerts and workshops in the townships as well as performances of Mahler's Resurrection Symphony in Cape Town and Johannesburg. He will be returning to South Africa with Haringey Young Musicians this summer to work with youngsters in Durban, Soweto and Pretoria. With the Finchley Children's Music Group he collaborated with Sir Colin Davis and the London Symphony Orchestra for the performances of Piers Hellawell's *Do Not Disturb*, commissioned by the LSO's Education Department. He is currently recording a series for the Milken Archive, a project devoted to American Jewish music, which so far has included synagogue music by Joshua Lind and folk songs by Charles Davidson. Plans also include a tour to Chile with the Hampshire County Youth Orchestra in 2001. Future recordings include the opera *The Zachary Star* by Martin David Levy. Nicholas's daughter Iseabail was born last June, and has managed to monopolise all the time he previously devoted to learning scores - a situation he would not now change for all the world.

The Klingenthal International Organ Competition in Germany has chosen **John Webb**'s (1994) Concerto for Accordion, Strings and Clarinet, championed by **Owen Murray**, professor of accordion at the Academy, as the set piece for its final round. With 80-90 competitors taking part annually, the competition attracts entrants from throughout the world. John's recent commissions include *Prelude and Chaconne* written for baroque violinist **Monica Huggett** (1974) and the European Union Baroque Orchestra and a sextet for piano and wind for the Albion Ensemble and Martin Roscoe. John was taken on by the British Music Information Centre's 'New Voices' scheme, which promotes the work of unpublished British composers.

**Niall Webb** (1995) has moved from his position as Sub-Principal clarinet with the Kwa Zulu-Natal Philharmonic Orchestra in Durban and has recently taken up the post of



Carol Williams

Principal clarinet with the New Arts Philharmonic Orchestra of Pretoria.

**Carol Williams** (1985), currently living in New York, has released a CD of music performed on the 'Father' Willis organ installed in the Long Library of Blenheim Palace in 1891, for the first performance on the organ. Works include a Fantasia composed by Edouard Silas 'purposely for the opening of the organ' and also the *Lost Chord*, which was accompanied by the composer Sir Arthur Sullivan, who also accompanied *O for the Wings of a Dove*. Included also are tributes to Churchill - *England's Glory*, *In the News*, Sir William Walton's Prelude *The Spitfire* and Parry's *Jerusalem*. Carol performs at venues around the world ranging from Westminster Abbey, St Paul's Cathedral, St Sulpice in Paris, the National Cathedral in Washington and St Patrick's Cathedral in New York City. The recording (OS243) is available through Pinnacle in the UK.

**Claire Willis** (née Moreton, 1995) is Press Officer for Deutsche Grammophon and Philips.

**Beate Wilmshurst** (née Toyka, 1981) writes: 'Moving from Cambridge to Derbyshire doesn't sound that far, but driving for two hours to get to a rehearsal - and back again - isn't quite the ideal distance. I am a pianist (postgraduate student of **Hamish Milne**, 1996) and keen on chamber music, and wonder if there are any musicians in the Derby/Nottingham area who would be interested in getting together to play and perform? Beate Toyka, Duffield nr Derby, Tel 01332 840517.

**Susan Wynn** (1962) writes: 'Since the late 1980s I have been teaching piano to blind children, many with special needs but displaying much potential talent. While successfully completing the BMus (Hons) degree course at Kingston University this summer, I had the chance to write about my work in my triple dissertation entitled *Teaching Piano to Musical Savants; an Explanatory Guide for Teachers*. Having just recovered from the course (whilst also teaching 50 piano



pupils - not all blind!), I am hoping to get my work published as I am anxious for other instrumental teachers to undertake similar approaches for these often talented but undiscovered children, boosting and developing their musical capabilities. I am happy to discuss, demonstrate and generally talk about my work if people wish to contact me. I teach at Linden Lodge School. Nicholas Shaw, a blind, autistic, brain-damaged pupil of mine (termed a 'savant' as he has one outstanding ability - music - but finds life generally pretty difficult) featured on BBC Radio 4 recently with me, his father and interviewer Jeremy Nicholas. This short series was about the importance of piano lessons in the lives of musical individuals or groups of people. Nick has taken the Associated Board's Performance Assessment test each year, and has advanced sufficiently to be preparing for the Grade 5 exam; he is also playing Mozart's Piano Concerto in B flat K456.'

**Olwen Wonnacott** (née Williams, 1948) writes: 'Although coming up to my 70th birthday, I am not retiring just yet. I still enjoy teaching piano privately, and am also accompanist for the Thornbury Choral Society, near Bristol. I occasionally adjudicate and also play the organ at the weddings of former pupils. My tune *Old Clarendonian* is included in *Hymns for Today's Church*.'

**Helen Yorke** (1982) is returning



Joan Watson (née Hoar, 1955) and Aileen Way (née Hunter, 1953)

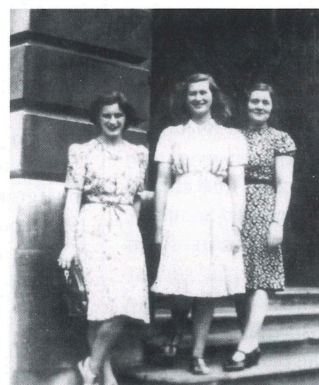
#### Apology

Many apologies to Sheila McNulty and Hazel Wachter, for incorrectly captioning a photograph of Hazel Wachter, in the September Newsletter, with Sheila's name. The first time this has happened, and hopefully the last.

to London to open her new coaching studio after studying and working for eight years in Germany and nine years in New York. Her coaching and playing experience includes working with conductors Julius Rudel, Sir Georg Solti and Joe Colaneri, and recitalists Hans-Peter Blochwitz, Cornelius Hauptmann and Renée Fleming, to name a few (the latter a partnership of 14 years). Helen's expertise lies in the opera repertoire and in working with the voice/piano duo in recital song, and performances have been world-wide. Her summer residencies include major festival such as Salzburg and Tanglewood. She has maintained her private studio in New York whilst working at the Juilliard and Manhattan Schools, and has given masterclasses throughout the USA, UK and Australia. Her contact number in the UK will be 01474 706239, or through the Newsletter.

**Georgina Zellan-Smith** (1959) began the century by premiering *Five Monochromes* by young New Zealand composer Mark Story.

It was interesting to see the listing of ensembles at the Royal Northern College of Music's QuartetFest held in Manchester in January. The **Arditti, Bingham, Duke, Kreutzer** were founded at the Academy, and the **Fitzwilliam** studied here, as did members of the **Deakin** Quartet.



Edith Steventon (right), Fenella Middleton and Primrose Bishop (née Dodds), taken on the steps of the Academy in May/June 1946. Primrose Bishop studied piano with Percy Waller and elocution with Cecile Martin at the Academy from 1937-9. She returned in 1945 for the Graduate course. She married Major S V Bishop MC, has two sons in North America, one daughter in the UK and eight grandchildren.

## Summer is a'cumin in

The Academy's Spring 2000 term has possibly been the busiest ever for public performances. As we welcome more visitors, we can be confident that we're also becoming an increasingly important centre for the local community - and of course the performers benefit from playing to large audiences. Just some of the many events we've enjoyed have been the first two of the term's five 'Free on Fridays' concerts of Lunchtime Orchestral Classics and a series of Mozart's chamber music performed by Academy staff and students, special guests and young students from the specialist music schools. Externally, the Royal Academy Soloists, directed with characteristic flamboyance by Clio Gould, made their highly successful Wigmore Hall debut. So if you haven't dropped in at the Academy for a while, take a look through the new *Summer Diary of Events*. It offers more variety than you'll get from the most dedicated concert halls, and almost all events are free.

PETER CRAIK Press and Publicity Officer



Soprano Mary Nelson (1997) as Papagena and baritone Leigh Melrose (1998) as Papageno, from the English National Opera's revival of Mozart's *The Magic Flute*, January 2000. Photo: Bill Rafferty

## RAM Club News

A large gathering of Club members attended the AGM on 1st October, with the Principal in the chair. Curtis Price has presided over a busy and fulfilling year in the Club's calendar, giving us his help, wisdom and time, for which we are indebted and most grateful. He welcomed our new President, Her Royal Highness the Duchess of Gloucester, and presented the Duchess with the RAM Club President's Medal. After the inauguration, HRH attended a chamber music concert in the Duke's Hall, joining Club members for interval drinks.

#### Recent events

A winetasting was held on 15th December, expertly hosted by Christopher Field. This has proved popular in the past, and again was a very happy and well-attended evening.

#### Coming soon ...

Our two special events planned for summer term are the RAM Club Prize in June, and the Club Dinner in July. You will be notified about both events as soon as dates have been settled.

#### Still recruiting - do get in touch!

Channels for new members are always open. Rita Castle, the Club's administrator, works tirelessly on this front. Please do contact her in Room 205, or phone directly on 020 7873 7395.

#### Club committee

**President** HRH the Duchess of Gloucester GCVO, **Past President** Curtis Price **President Elect** Christopher Field, **Hon. Treasurer** Andrew Morris, **Hon. Assistant Treasurer** Joanna Ive, **Secretary** Neil Varley. **Committee** Jocelyn Abbott, Jeannette Holmes, Graeme Humphrey, Guy Jonson, Vanessa Latarche, Lesley Lewis, Janet Snowman, Marjorie Thomas, Mark Wildman. **Administrator** Rita Castle

## Spotlight

A NEW SERIES FEATURING  
ACADEMY PROFESSORS

**SKAILA KANGA**, who teaches harp, was a student in the senior Academy from 1964-6, and a Junior Exhibitioner from 1960.



#### Your career seems to be an example for Academy leavers

It was always my intention to play in as many areas of music as possible, and this started off from a piano point of view - I only studied the piano at the Academy, firstly as a Junior Exhibitioner and then with **Vivian Langrish** for two years in the senior Academy. My childhood was spent listening to my father practising vast amounts of violin repertoire, and also accompanying him and his students - so I grew up with a really wide knowledge of, initially, violin and piano repertoire. In addition, I spent hours improvising on the piano. By the time I was 16, I was also accompanying many of my fellow students in the Juniors, such as **Robert Hill** (clarinet), **John Pigneguy** (horn), **Anton Weinberg** (clarinet), **Pauline Mack** (viola) and many others. So - where did the harp come from?

This was my third attempt at a second study - my first being the violin with my father (not exactly successful), followed by three lovely years trying to sing (the singing lessons, however, have been a constant source of musicality throughout my career). I began the harp because my father was in the London Philharmonic Orchestra at the time, and the only woman in the orchestra played the harp. I desperately wanted, from the beginning, to play and not teach, and felt I wasn't good enough as a pianist.

#### Who, when, where?

I began playing at 17, and had six months tuition in the Juniors followed by lessons with Tina Bonifacio, harpist of the Royal Philharmonic Orchestra. This was in parallel with my Academy studies. At the age of 20 I was

offered my first ever 'gig' with the Royal Ballet Touring Company for six months - so I thought I'd better get on with it! **Looking back, can you envisage what life felt like then?** It was a race to catch up with the missed childhood years of practice that most professional harpists would have experienced having had many more years to study. I had to learn every single piece specifically for a major performance - repertoire ranging from the Mozart and Handel Concertos to the Ravel *Introduction and Allegro*, the Debussy *Dances* and the full ballet and symphonic repertoire. After my ballet contract, I played for six months as a deputy in the BBC Concert Orchestra and then went on to freelance with all the major London orchestras.

#### You've also been eminent in the performance of contemporary music ...

For a while I performed regularly with the London Sinfonietta and in 1977 became a member of the Nash Ensemble, with many first performances, including *Sonata after Syrinx* (**Richard Rodney Bennett**) and *Roman Cantic* (**Nicholas Maw**) and a trio by Sally Beamish, *Between Earth and Sea*, *Shadow Realm* by Simon Holt, Quintette No 2 by Jean Francaix (UK premiere) and many more.

#### Do you still play the piano?

Having put my piano playing to one side 30 years ago, I recently found myself playing piano and harp for a film, *Gregory's Two Girls*, with music by Mike Gibbs. Another composer, Mark Thomas, asked me to overdub piano and harp for a new film *Taliesyn Jones*, a story of a small boy who had piano lessons ... I had to improvise *David of the*

*White Rock* to fit in with his hand movements on screen. The trouble was, he was playing something totally different! I even had to make up something the mother was trying to play, which sounded like a difficult Chopin study. Fortunately, neither of them were supposed to be any good! I also resurrected the Max Bruch Violin Concerto in rehearsal with my old friend **Rolf Wilson** (1967), a star pupil of **Frederick Grinke**, and for years now, a top London soloist and leader. I still love the piano, and greatly enjoy accompanying my daughter, who sings very well.

#### How did your teaching come about?

The Purcell School rang me in 1985 saying that they'd been bequeathed a harp, and would I like to start a small harp department. Three years later the Academy invited me to become a member of staff.

#### You have had many successful pupils, both competitively and professionally, and this year has been a particularly exciting one.

When I first arrived at the Academy I found that the majority of students had a built-in feeling of rivalry between each other, and I felt that this was not helpful to their progress as they would be alone in the profession - it was important for them to support each other as students. I've always tried to give them an outward attitude of versatility and not to be narrow-minded in their approach to what they could do when they leave. Hence my desire to give them an overall music education as harpists - general musicianship classes, improvisation, jazz studies, contemporary music, arranging and rearranging (especially useful for harpists!).

#### Tell me about some recent special happenings?

**Anne-Sophie Bertrand**, who left in 1995, won Third Prize in the Cardiff International World Harp Competition, Lucy Wakeford (a private student) was the first harpist to win representation by the Young Concert Artists Trust (YCAT) two years ago and, most recently, **Catrin Finch** (a second-year Academy student) won the Marisa Robles Prize at the Royal Over-Seas League Music

Competition last February, the Lily Laskine International Harp Competition in Paris last September and this year was awarded representation by the Young Concert Artists/New York for three years. All my former Academy students are all working professionally in careers ranging from orchestral work, to solo and chamber playing.

#### So, what does this year bring for you personally as a performer?

I began this year with a concerto tour with the Academy of St Martin-in-the-Fields under Neville Marriner performing the Debussy *Dances sacrées et profanes* throughout Germany. Following this was a Wigmore Hall concert with the Nash Ensemble performing the world premiere of *Blue Latitudes* by Gordon Kerry for Flute, Harp and String Trio, as well as the Ravel *Introduction and Allegro* and the Debussy Sonate. I have just performed at the Purcell Room in the Nash 'Inventions' Series, works by Simon Holt, Heinz Holliger and *Raising Sparks* by James MacMillan, which we have also recorded for Black Box Records. Forthcoming events include the Mozart Flute and Harp Concerto, Saint-Saëns *Fantaisie* for Violin and Harp and my usual session commitments, as well as next season's Nash concerts, which include a Residency at Princeton University next April.

#### What do you like to do to relax, and how have you managed your career with four children?

I relax by gardening, cooking, sewing and learning about my new computer. I have recently acquired a publisher (Alaw) and my first Suite for Harp has just been released, so I intend to do much more writing. At the end of the year there'll be two volumes of Flute/Violin and Harp arrangements of British Folk Songs, and a book of Harp Duets. **And the children?** They have all now left home, and life is relatively quiet when I am actually at home! The pressures of bringing up four children and continuing a full-time career have been enormous but worthwhile. There are only three words to describe it - jolly hard work!

- NEXT ISSUE -  
Meet Christopher Elton



# BOOKS etc



**The Singing and Acting Handbook - Games and Exercises for the Performer** by Nicholas Skilbeck (1988) and Thomas de Mallet Burgess and published by Routledge.

Nicholas Skilbeck writes: 'The initial success of *The Singing and Acting Handbook - Games and Exercises for the Performer* has exceeded even our wildest dreams. Published last November in the UK and Europe, it will be released in the United States this April, where demand prior to publication has been overwhelming.

I met my co-author, the stage director Thomas de Mallet Burgess, back in 1993, five years after I left the Academy. We were devising a workshop programme based on *Falstaff* by Verdi and Boito. To explore this opera we needed exercises which looked at different ways to integrate music and drama.

Discussions followed, and many disagreements common to a musical director and a stage director. However, what we both shared was a belief that singing and acting at the same time required specific techniques on top of those required to sing or act. Those techniques had not been properly identified and resources to practise and develop this integration were not available.

One of the most fascinating parts of our research was talking to many performers from opera and musical theatre, finding out how they viewed this particular challenge within their craft. The responses were so varied: from the physical - spinning many plates in the air or rubbing several stomachs and patting several heads at once - to the spiritual - the uniting of opposites into a single act of truth.

In *The Singing and Acting Handbook*, we have looked beyond the separate arts of singing and acting to build an awareness of how music, text and stage action can combine to form a single, powerful expression. In the beginning we isolate and develop the performance disciplines of imagination, spontaneity, awareness and concentration before applying them to more complex musical and dramatic tasks. Exercises which develop rhythm, pitch, harmony and musical awareness are placed within a theatrical context, either through their use of space, text or character. In this way we are also able to isolate the specific challenges a performer of opera or

musical theatre faces that are separate from the concert platform or spoken theatre: the unification of real time and musical time; moving from speech to song; sustaining emotion; how to achieve spontaneity in text and action within the formalised structures of music.

It is the practical exploration of these ideas that makes the book unique and perhaps best explains its broad appeal that has extended into secondary and even primary education. We set up a website and online noticeboard so that the many people working in this specific field worldwide can exchange ideas - [www.singingandacting.com](http://www.singingandacting.com).

Neither we nor our publisher Routledge expected such an enthusiastic response from the profession. John Caird, Honorary Associate Director of the Royal Shakespeare Company, commented 'For any institution serious about integrating singing and acting, this book should be the first port of call'; Mary Hammond, Head of Musical Theatre at the Academy wrote 'At last! Practical and imaginative ideas which are also fun. An enormous help for both the performer and teacher'. Paul Reeve, Education Manager, The Royal Opera House, Covent Garden has called it 'a groundbreaking collection of exercises'.

Nicholas Skilbeck works internationally as a musical director, composer and vocal coach, including for Cameron Mackintosh as musical director of CATS. His first musical, *Quand la Guerre Sera Finie*, will be produced in Paris in May 2000.

## Eat, drink and be merry

If you enjoy collecting musicians' cookery books, try *Culinary Harmony: Favorite Recipes of the World's Finest Classical Musicians*, ed. Gerald Deatsman and illustrated by David Rezits. ISBN 0965885100. Recipes from 225 famous musicians, including comments about differing tastes in food - over 20 countries are represented. Try Amazon.com

## The British Violin: 400 years of violin and bow making in the British Isles.

At Easter 1998 the Academy was proud to host an exhibition by the British Violin Making Association (BVMA) celebrating 400 years of violin and bow making in Britain. For ten days the Duke's Hall was filled with more than a hundred historic and contemporary instruments, and sixty bows. Two thousand people visited the exhibition, and many also came to enjoy the day seminar and lecture/recitals.

An exhibition of this size is dense with information. So it had always been the intention of the BVMA to present the material in book form for further study and reference. Since the exhibition closed, work has continued on high-quality photography of the back, front and scroll of each instrument, and full-size images of each bow. The biographies of each of the featured violin and bow makers include much new



research material. This 416 page, large format (24cm x 32cm), full colour volume can be read both as a historical narrative of the violin and bow crafts in Britain; and as an alphabetical reference to makers, with full -colour examples of their work, characteristic details, labels, trade cards etc.

Regrettably the scale of the project has resulted in a 4/5 month delay in publication, which is now Autumn 2000.

*The British Violin* will be published in two formats.

LIBRARY EDITION Cloth bound in slip case. Limited edition: 300 copies Price: £295 + p.& p. STANDARD EDITION Hardback Price: £195 + p.& p. Further information and orders: John Topham 01737 822341. [secretary@bvma.org.uk](mailto:secretary@bvma.org.uk)

## Other books

*Harrison Birtwistle: Man, Mind, Music* by Jonathan Cross; *The Music of Silence: a Composer's Testament* by John Tavener (1965) and *Christopher Adey's* (1963) *Orchestral Performance: A Guide for Conductors and Players* are all recently published by Faber and Faber. *British Light Music Composers* by Phillip Scowcroft is published by Thames Publishing, 14 Barlby Road, London W10 6AR. This contains much interesting information about RAM alumni such as Eric Coates, Geoffrey Brand, Doreen Carwithen, Gordon Langford, David Lyon, William Mathias, Cedric King Palmer, Paul Reade, Bram Wiggins, Fritz Spiegel and others, and is also a searchable site on the internet with excellent biographical information: [www.musicweb.force9.co.uk/music/garlands](http://www.musicweb.force9.co.uk/music/garlands).

## NOTE!!!!

The York Gate Collections would like to enlist your help to build up an archive of photographs of people associated with the Academy, past and present. Please send clear photographs, formal or informal, clearly marked with details of your name, dates of association with the Academy (if a former student, then your area of study and dates; if a professor, your instrument and teaching dates; if a member of the administrative or support staff, your dates of employment). Dr Frances Palmer, Curator, York Gate Collections, RAM, Marylebone Road, London NW1 5HT. Tel 020 7873 7312



# Hallé's Band JOAN SWIFT (1946)

In 1946 I joined a symphony orchestra in Manchester affectionately known to the citizens as Hallé's Band. This was Barbirolli's Hallé, and to modern orchestral musicians we Hallé-types would seem a rather odd lot. John Barbirolli had come home from the New York Symphony in 1943 to reform the Hallé, and found himself with half an orchestra of excellent professionals who had risked it and left the BBC Northern to join him. He then proceeded to find the other half in a biblical manner, pulling violinists out of the Kardoman Café, a lady trombonist from the Salvation Army, third-year students from music colleges. I joined as second oboe, fresh from the Academy, enthusiastic and very green.

The Free Trade Hall had been bombed so we rehearsed in a dusty old primary school hall where trains clanked by at regular intervals, and we drank our much-needed coffee from thick mugs at a coffee stall out in the street. Barbirolli was extremely patient and kind with his motley crew, and once took me through Elgar's Second Symphony in his sitting-room, conducting with a pencil, so that I shouldn't get into difficulties during the concert.

Every Friday during the season, Hallé's Band journeyed to Sheffield in two Leyland buses. The first of these, containing the principals and most of the ladies, was known as the 'Posh' bus. The second was called the 'Boozer's' bus. The brass mainly travelled in this, and while the Posh bus set off immediately after the concert to carry us to our virtuous beds, the Boozer's bus waited for horns, trumpets and trombones to finish their pints in peace. It was rumoured in the Posh bus that there was a lonely pub on the border between Yorkshire and Lancashire which was open all night, much to the approval of the Boozer's.

We played all over the north, mostly in Methodist church halls. It was a bitter winter and, coal being rationed, there was very little heating. A second violin and I both served in the WRNA, and we never hesitated to wear our WREN bell-bottoms under our long black dresses.

We were a mixed lot. There was kindly Stuart Knussen, the principal cellist and grandfather of Oliver Knussen, the composer and conductor; Joyce, one of the first woman timpanists; Paddy on the clarinet (who used to say, with good reason, 'My pianissimo is my forte'); and our own JB, as we called Barbirolli. He was affectionately regarded by nearly all the players, even if he did sometimes hurl the score onto the floor or glare at you with flashing eyes if you made a bad 'domino'. Charlie, a veteran harpist, was a tall old man with a face like an amiable crocodile and big old hands which sometimes got entangled in the harp strings, especially in the cadenza in Tchaikovsky's *Waltz of the Flowers*. JB had great respect for the older men and treated them with invariable courtesy, so all he did was chuckle a little.

When summer came round again at last, a small group of us set out on a short tour of the Lake District as an unofficial chamber orchestra. At the end of the tour we set off home again in a small bus. It was a pleasant evening and we stopped to refresh ourselves at several pubs. Carrying on our way, we suddenly stopped in a narrow lane edged with thick hedges. Some of the men got out for the usual reasons. There was a longish pause and then some crashes. Someone seemed to be opening the boot, so we got out as well - to be greeted by delectable sounds. There by a gate in the moonlight, watched by two cows, were Charlie and his harp and Paddy with his clarinet, playing Irish folk songs.

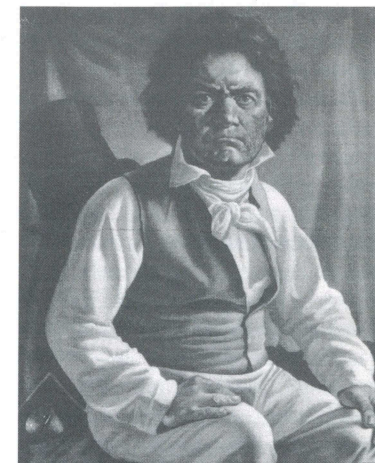
We were a very human collection of musicians, but with the inspiration and sheer hard work of John Barbirolli we achieved standards of performance which cheered and delighted our audiences in those distant, austere days. It is many years since I was a happy second oboe thrilling to Debussy, Delius and Elgar. But for all the long journeys and draughty halls, I have happy memories to last me a lifetime. I am proud that I was once in the Hallé Orchestra, which I shall always think of as Hallé's Band.

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(Winifred) Joan Swift (née Nicoll), who studied oboe and piano at the Academy, is the grandmother of Amy Swift, who administers the Academy's ticket office. Joan's sisters Pamela (drama) and Cecily (violin) also studied at the Academy. Her mother, Elsie Nicholl studied singing, and her grandfather, William Nicholl, was professor of singing in the 1890s.

# Research Projects at the Academy



Beethoven in Middle Life  
Portrait by Oswald Batt, featured in the *Oxford Companion to Music*, on long-term loan to the Academy by Miss Mary Deverson

The Academy's Research Fellow and lecturer PETER SHEPPARD SKAERVED and Professor of piano AARON SHORR (both 1989) have just finished the first stage of a major Beethoven recording and research project. Included are the complete works for piano and violin, in the company of sonatas and variations by some of Beethoven's closest colleagues and pupils. This project has been made possible by support from the Royal Academy research fund, along with generous help from the Goethe Institute and a number of private individuals.

The Sonatas have been recorded with close reference to the interpretational issues thrown up by analysis and editorial work on all the available manuscripts and early editions, which are scattered in libraries from New York to Berlin. A working text has been reconstructed which restores many of the conventions of articulation and slurring that modern 'urtext' editions have removed as archaisms. In addition, this working edition is the first to attempt to reproduce the 'slur-shaping' that is a feature of all Beethoven's manuscripts. This information has been cross-referenced with the early editions which Beethoven wholly or partially supervised.

This is not an attempt to provide an authoritative text. In fact, because much of the composer's final detailed work on these pieces took place in the rehearsal room, their 'end result' seems to be a delicate half-way stage between his interpretational and compositional work. This is perhaps something unique to the chamber music that Beethoven wrote for himself to play, as he was more likely to revise the work in the light of the rehearsal process. The aim of all



the research is to arrive at a place where the performers are free to negotiate their way through the potential-filled ambiguities of Beethoven's text. To a degree, when viewed in this light, the scores have far more in common with the composer's early notion of transcribing his improvisations, than an absolute, adamant perfection.

It is often forgotten that Beethoven himself was a string player who had played viola in the extraordinary court orchestra in Bonn. Gerhard von Breuning records exactly the study books which Beethoven and Stephan von Breuning, his father, used when they were studying with the pedagogue Franz Ries. After he arrived in Vienna, Beethoven kept up his violin playing, taking weekly lessons with a succession of players. It was inevitable that these 'lessons' gradually metamorphosed into regular 'workshops' with an extraordinary richness of violinists. Perhaps no composer before or since has had a closer collaboration with a more diverse and talented group of string-players, including Schuppanzigh, Clement, Andreas Romberg, Joseph Mayseder, Boucher, Dragonetti, Kraft, Rode and of course, the irrepressible George Bridgetower. One suspects that modern players, who have the temerity to refer to the violin writing in the sonatas as 'against the violin', would prefer not to recognise the depth of Beethoven's involvement with the instrument.

In order to get a better grip on the context of the violin sonatas, we have chosen five works by a selection of Beethoven's collaborators. Three sonatas; the first by Andreas Romberg, his colleague in the Bonn orchestra and, with his cousin Bernhard, long-term champions of his work. The second is by his most important pupil, the extraordinarily talented pianist and composer Ferdinand Ries (son of his first violin teacher), who also became invaluable as an editor and publisher of his music in England. The third is by Joseph Mayseder, who joined Schuppanzigh's quartet at sixteen years of age, and was referred to by Beethoven as 'the genius boy'. Alongside these, two sets of variations: one for unaccompanied violin by the brilliant Franz Clement, dedicatee of the Concerto and a crucial figure in the revision of *Fidelio*; the other is by Beethoven's most 'illustrious' composition student, the talented amateur Archduke Rudolph. This work was most likely premiered by Rudolph and the French violinist Pierre Rode, alongside the Op 96 sonata, in 1812, so the two will be reunited. Nearly all of these works have never been published since the early 19th-century, so it has been necessary to write out and edit scores from the published part books,

The sonatas have been recorded on the extraordinary 'Habeneck' Stradivarius from the Academy's collection, at St John's, Smith Square. They will be released on the Metier label later this year.

**KEITH PUDDY, Professor of clarinet, continues to research many historic instrument collections.**



Keith Puddy

**KEITH PUDDY** writes: 'During the latter part of my career I have been privileged to work and perform on original historical instruments. Apart from re-learning old techniques, this has given me a deeper insight into the repertoire, particularly in sound, colour and musical phrasing. Technical and acoustical variations are to be found throughout the history of the clarinet, and this is reflected by performance on these instruments.'

My present research, funded by the Academy, adds to and fills a gap left by myself and others. Two previous extensive fellowships were funded by the Leverhulme Trust, allowing me to study the rare Baroque instruments (1740-65) in D and C, and the exotically shaped and beautiful sounding early basset horns (1780-1815) in F and G. I also examined and played many clarinets used by great players of the past, culminating in performances and a recording of the Brahms Clarinet Sonatas on R. Mühlfeld's original Ottensteiner Bärmann system clarinet.

The object of my present Academy research project is to determine the type of instrument used, for example, in Schumann's *Soirée Stücke*

## General notices

### Music for sale

Oboe music for sale at original prices.  
Telephone Keith Sharpe on 01304 372339.

### Kent Junior Music School Reunion

50 years on. Were you or do you know of anyone who was a pupil at the Kent Junior Music School in the early to mid 1950s? There is to be a 50th anniversary celebration and reunion on Saturday 9th September at Maidstone. Please contact Peter Mayes, 24b Bedford Grove, Eastbourne, BN21 2DU Tel/Fax 01323 642116 or email letsmakemusic99@hotmail.com

(1849), and in the great era of orchestral music being composed in mid 19th-century Europe. I am currently visiting museums and collections in the UK and Europe to locate well-preserved examples and examine them in detail - only well-crafted instruments are worth pursuing. Most important, I play them (if permitted!!), or at least try to coax a sound from them. For me, this is the great moment - the thrill of producing sounds from an instrument which may not have been played for over a hundred years - it can be a revelation. I then photograph them, pin-pointing various technical differences. The object is to increase my knowledge to a point where I can recommend replicas to be made and the chosen clarinets reproduced for the Academy's collection.

By the advent of the Romantic Era, the clarinet was a fully established member of the orchestra. However, its character varied rapidly during that period, and there are many variations of key and fingering systems to be considered. The national differences prevalent at the time reflect the contrast between large manufacturers of quality instruments in France, and smaller enterprises making instruments for good performers in Germany and, within Germany, the great contrast between mass-produced instruments used in military bands and those produced for soloists and orchestral players. This complexity makes it difficult for the modern performer to locate appropriate instruments for the performance of the Romantic literature in an authentic manner.

My project has taken me to many museums and collections, mostly in Germany. I have looked at hundreds of clarinets and have so far examined over 40 in detail. It is interesting to reflect on changing attitudes in some museums over my 20 years of research. Playing the instruments is becoming more and more difficult. Now, instead of looking at lines of instruments to select possible candidates, computer records have to be examined, 'special permission' playing forms filled in, and white gloves are the order of the day. Are musical instruments to be played or just examined as craftsmen's artefacts? Fortunately, this is not always the case, and we look forward to the 'hands on' approach of the Academy's much-awaited new museum.

### Help wanted

Postgraduate student doing dissertation on Gerald Finzi's song collection, *Oh Fair to See*, is looking for information from early performers or editors of this work. Please contact Hugh Strathern through Janet Snowman at the RAM.

### Equipment sought

Library staff members Claire Sharpe and Jacqueline O'Dell (1993), who have recently completed courses on bookbinding, would be grateful to hear from anyone who may like to loan or donate bookbinding equipment to them. Contact the Academy's library on 020 7873 7323.

# Serenata

The Academy's Italian language coach **EMANUELA FERRARI OSBORNE** writes about collaboration with the Tosti Institute in Abruzzi.



La dolce vita - Emanuela Ferrari Osborne, Jonathan Papp and students

Last August, coach Jonathan Papp and I went, with a group of students, to Ortona in Central Italy for a summer course in collaboration with the Tosti Institute. The year before we had already had a 'trial run' which had been very successful, and this encouraged us to try and make this course a regular feature.

Ortona is a small provincial town on the southern Adriatic coast, situated between the sea and the massif of Majella, one of the regal heights of the mountainous region of Abruzzi. This province is practically cut off from the rest of Italy by its arduous mountains. The area still maintains great cultural traditions: the population is extremely hospitable, the local food homely and delicious, the artistic wealth fascinating and the natural beauty endless. It also happens to be the birthplace of famous artists and writers, among them the poet D'Annunzio and his friend, the musician Paolo Tosti, who spent a good part of his life in Great Britain and was befriended by Queen Victoria. Sir Paolo Tosti KCVO, as he became, was also a professor at the Royal Academy of Music between 1894-1911.

The Tosti Institute has set itself the task of keeping alive the composer's 'salon' music, and of cultivating the Italian music tradition in general; they offer their well-equipped premises and collaboration with groups like ours. First and foremost, through this course we hope to enable students to immerse themselves in the physical background of Italian culture. The smoothness of Italian legato, coupled with the 'heart-on-the-sleeve-vowels', which are often found remote and unfeasible by English singers, become much more easily achievable, both in technique and feeling.

Our group is joined by some young Italian singers, who provide a useful live example of what we are hoping to achieve. The course provides a marvellous opportunity of singing only Italian for a period and it also exposes students to a challenging variety of pieces which will constitute a well-prepared and useful core of repertoire.

I must not omit to mention that the warm atmosphere of a family hotel, conveniently situated on the beach, the excellent and abundant food and the very palatable daily wine, all contribute to mellow the soul and bare the heart.

It is a great satisfaction when, in the final concert, our students perform extremely well and when, on the way back and having penetrated the mysteries of Italian singing, food and wine, our happy and successful students ask to come on the course the next time around.

## Searching, searching ...

Paul F. Schneider from Australia gplab@inet.com.au is searching for James Makin, his former music teacher, originally from Wales.  
Barbara Kennedy from South Africa would like to contact an old friend, Christina Linnemann.  
Eleanor Turtton-Hill would like to find Caroline Woodland, with whom she was close friends at Lady Verney High School in High Wycombe. Caroline studied clarinet at the RAM. Tel: 01923 240985.  
Andrew Davies would like to trace Neville Baird, whom he thinks may be in Cairo. Any ideas? Andrewdavi@hotmail.com  
Angela Greenwood (née Davey, 1957) would like to hear news of Norma Coombs and Judy Piggins. Telephone 01749 673726  
Maria Linnemann (now Miriam Sztark) would like to trace violist Adrian Davis (1970)

# ◆ A Forgotten Tradition?

Cellist **LIAM ABRAHAMS**, Academic Studies lecturer in Professional Preparation, has been desperately seeking Stradivarius.

Having left sleeping London behind (and wishing I was still doing the same) I arrived at the sparkling wonder of Stansted Airport at 6am. Boarding my Go flight I noticed that every Go aircraft has a trite little slogan printed on its side. One said "love to Go", another "check-in and Go", a third "Go together". The plane I boarded had "Go explore" stencilled upon its fuselage, which I felt, was rather apt. This trip to Cremona (via Milan) is a voyage of musical discovery and as the aircraft began its take-off roll, I almost felt as if I were sitting in a time machine - every mile flown taking me back a further few years until eventually I would land sometime in the early 18th century.

I arrived eventually in the ancient walled city of Cremona at about 2pm and began to walk along one of the twelve roads which converge on the centre of town. The place was deserted. Every shop was closed and there was not a single soul out on the streets. Through the lifting haze of fog and mist, beautiful baroque buildings emerged, scarred and cracked, and in my isolation I felt as if I were walking through the aftermath of some ferocious battle from which the city did not fare too well.

References to Cremona's famous history are subtle and understated. Walking past an anonymous barracks-like building, I nearly ignored its unremarkable presence until I noticed a small sign outside which alerted me to the fact that this was the main Stradivarius Museum. Testimonials to their most celebrated son seem almost to be an afterthought - something they are almost ashamed of - not quite knowing how to deal with it. Every now and again one stumbles upon a "Stradivari Café" or a statue to the great man hiding in the corner of a plain and routine piazza.

Having found a pleasant hotel to park myself for the next two days I set out on my quest to learn more about Stradivarius in general and some specific violins in particular. My first stop was the Municipal Building where there is a collection of five fine violins and one viola. The building is situated right in the middle of town, near the Duomo, and, although built in the 13th century, looks very modern in comparison with its neighbouring buildings. Still used for council meetings, one has to walk through the various assembly rooms to reach their prize collection of instruments. Obviously the collection is not often visited for I had to wait for a few minutes while the guard went in search of the door key to the room where they are housed. He eventually found them at the back of a desk draw and proceeded to open up for me, switching on the lights as he went along.

Hung in glass display boxes like animals preserved in formaldehyde, these magnificent works of craftsmanship and artistry looked caged and imprisoned in their perpetual housing. Although they are played once a day to keep their sound, I felt sorry for them, sensing that they had to hold themselves in check, not allowing their true and full voices to be heard.

The "Cremona" Stradivarius of 1715 stood out from the rest with brazen confidence. Its rich red colours did not merely reflect light but almost appeared to give off a peculiar luminescence of their own as if there were a light bulb burning deep within. The depths of its varnish seemed endless and, like those magic-eye peripheral vision pictures, created an intensity of dimension into which one could almost climb. In comparison, the Amati and Guarnieri fiddles looked flat and dull, almost lifeless in their segregation.

My next adventure was to try and find Stradivarius's original workshop and his ceremonial burial site. Since the church he was buried in was pulled down in 1869, his remains were moved and laid to rest in the gardens of the Municipal Building with a commemorative tomb being placed in the Piazza Roma. This is a nasty little square which looks like it is the home to Cremona's



homeless and the tomb itself is covered in bird-droppings resting in a small flowerbed which looks as if it has not been tilled for many years. Across the street, a marble plaque has been placed on another one of Mussolini's impotent erections to power and control. Upon this site, Stradivarius' workshop stood for hundreds of years before misguided cohorts came and tore it down, replacing it with a huge, non-functional construction to one man's ego.

Walking around Cremona at night really allows one to see the beautiful terracotta colours of the buildings as they are all lit by bright spotlights. Massive courtyards are hidden behind forbidding gates, each a little more dilapidated than the last but all displaying a certain dignity in old age, telling a story of their once great pasts as magnificent palazzos.

The next morning I at last saw the city full of life. Elderly gentlemen huddled in groups on street corners, all involved in concentrated gossip. Street markets sold a range of cheeses, spices, clothes and kitchen utensils. The noise of scooters mixed with those of car hooters and shops were buzzing with passing consumers. However, by 1pm I was once again alone walking the streets in a ghost town, with shop lights flicking off and the sound of doors locking shut all around me. The populace melted into the fog and all was once again quiet. With optimism I believed that life would return in a few hours.

My first port of call was the Stradivarius Museum. On the way I passed a house which Stradivarius occupied for 13 years between 1667 and 1680. Since Stradivarius was not a wealthy man in those days, the house is modest in comparison with some of its neighbours and the simple balcony and worn window shutters give it a rather peaceful look. Like all buildings in the town, this house was in a terrible state of repair but at least it had an air of authenticity about it and, although now being used as a kitchen shop (for such a small city, there are a lot of places to buy kitchen equipment), it has a sense of historical continuity which, in a strange way, helps to bring Stradivarius back to life.

I followed this cobbled road, buzzing with people, to the Stradivarius Museum. Once again, I was the first and maybe only visitor, for the lights had to be switched on and doors unlocked for my purposes. An informative video in English allowed me to see and hear the violins I had seen being played the day before in the Municipal Building. Moving onto the displays in the museum, I was faced with over 700 items from Stradivarius's workshop. These remarkable artefacts associated with every stage of violin making have come to us from the hands of Stradivarius via his sons and numerous dedicated collectors through the centuries. This was a fascinating insight into the creative mind of this great man and provided me with a much more detailed



Published by S W Fores, 50 Piccadilly, 10th May c.1830

knowledge of how a violin is constructed and made. In a way, I enjoyed my isolation and it was nice to be the only person there.

Next to this building is the Affaitati Palace which is the home to the Civic Museum housing works by local Cremonese artists. There, I stumbled upon a very idealised painting of Stradivarius in his workshop by an obscure artist named Allesandro Rinaldi. Since there are no contemporary drawings, etchings or paintings of Stradivarius, each artist through the ages has created his own image of the master-craftsman. Some show him as a thoughtful elder statesman, others as a young, serious carpenter. This one depicted him as the mad alchemist, surrounded by violin-making paraphernalia and working in a frenetic frenzy. Painted in 1886, his workshop, drawn as being situated in a vast, stone palace with 30-foot high ceilings and stone, cobbled floors shows little resemblance to what we know of working practices in that age. Nevertheless, the painting managed to create a tremendous energy and atmosphere.

Cremona is a tiny city: one can easily walk from one side of it to the other in a matter of 20 minutes. It is populated with many fashionable boutiques, expensive delicatessens and bakeries and hundreds of small coffee shops. However, the one thing which one would imagine defines this city is the very thing which has been neglected: their violin-making heritage. For about 200 years Cremona was at the cutting edge of violin craftsmanship. With the passing of Stradivarius and two of his children who followed in his footsteps, Francesco and Omobono, the tradition of violin-making died in Cremona in 1770 and the following centuries helped to bury it.

In 1937, on the 200th anniversary of Stradivarius' death, the Violin-making Congress of Cremona held a conference

which revealed how small the contemporary violin-making community was in the region. They showed that Italy was, in fact, wholly dependent on foreign imports in a sector where it had once been a leader.

Acknowledging that the ancient art of violin-making had long been forgotten, the Cremona International Violin School was inaugurated in September 1938 and is now situated in the Palazzo Raimondi, a most peculiar palace crowned with iron dragons.

I decided to visit the school to see first hand the modern face of the violin-making heritage and was shown around by two Israeli students. In the soft lamplight of the main workshop area, numerous students were hard at work shaping and moulding their creations. Most were from abroad and all seemed dedicated to and serious about their art. Uri, one of the Israelis, stated that 'Cremona is a small, boring town with very little to do. Perfect for violin making!'

This trip to Cremona has been a real voyage of discovery and exploration (as the side of my aircraft predicted). I have seen some of the most beautiful examples of violin craftsmanship possible; I have soaked up the small town atmosphere, which I feel has not changed much since the 17th century, and I have seen the future face of this tremendous art. A very enigmatic man in life and death, not much is known about the personality or habits of Antonio Stradivarius. However, by walking along the same streets which he did and witnessing some of the same sites, I feel that I have a better understanding of his motivation and inspiration and more awareness about the environment in which he worked.

It is unfortunate that the city itself seems unwilling to celebrate its past and that the only half-hearted effort they do make is in respect of Stradivarius alone. Other makers such as Amati, Bergonzi and Guarneri and composers such as Monteverdi and Ponchielli are all but neglected (most don't even have a street named after them). Although there are over 50 violin makers active in Cremona today, if only this region were to promote their long-lost residents with the same fervour as Vienna and Salzburg promote Haydn, Mozart and Beethoven, I feel that maybe Cremona could once again become the cultural centre of the violin-making world. But that seems unlikely to happen at present and Cremona will have to remain as a rather eccentric relic of a bygone age. All I can hope is that the current forces which direct a certain degree of regional heritage awareness continue to provide the driving force to carry on. Without it we are sure to lose the last strands tying us to one of the most creative, artistic and important eras in the history of the violin.

# Appreciations

## Faith Deller

Faith was well named. Reliability, strength and the optimistic belief that all would be well were some of her sterling qualities.

At heart Faith was one of us – a musician. She studied the 'cello in her youth, and continued to play chamber music with her friends, often from the ranks of Academy professors. She also became an extremely astute judge of singing through her daily contact with Flora Nielsen's pupils.

During my own student years, Faith and Flora were a formidable team. Faith was Lady Superintendent at the Academy, looking after students and staff with a never-ending supply of elastoplast and bracing advice. By then, Flora had suffered a serious stroke, but was able, with Faith's stalwart help, to make a full recovery and resume her teaching. Her students at the time included Felicity Lott, whose later rise to worldwide fame would have given her such happiness. Every day, Faith drove Flora to the Academy from their mutual home in a remote part of Surrey. Both ladies put in a long day's work, then Faith tackled the return journey with many robust comments about other road users.

Underneath Faith's businesslike directness – 'you are rather a large girl, make sure you wear something dark and plain...' – there was an extremely kind heart, and a terrific sense of humour. The absurd happenings of life, sometimes musical, sometimes domestic, gave her great amusement, and we shared many incidents of almost hysterical hilarity. The Academy weekly lunchtime concerts sometimes provided such occasions, although our mirth was carefully stifled in the back row. Faith organised and supervised the platform rehearsals for these events, and presided, clipboard in hand, over the concert itself. Feedback to the performers was pithy and to the point, but she was unstinting with praise when all went (and looked) as required.

Retirement was enlivened by friends, continued contact with some of Flora's students, and learning to use a computer. She still devoured the latest news, whether national or musical gossip, with relish. The onset of Parkinson's disease and increasing blindness made a dent in her spirit, but did not extinguish the spark.

Always proud of her 'charges', Faith was very modest about her own achievements. Shortly before she died, I took the opportunity to tell her how much we all appreciated her enormous and untiring efforts at the Academy. She was genuinely surprised, but pleased – and no doubt took it with a pinch of salt.

A long life, filled with musical people, the opportunity to be a vital part of a great institution, and to be remembered with

gratitude, affection, and laughter – a summary we should all like to aspire to, and one so richly deserved by Faith Deller.

Clara Taylor

Faith Deller was one of those people who touched so many lives, gave so much, and yet never demanded anything in return. There can be few Royal Academy students of my generation who were not aware of her presence, her support, her warmth and her occasional rumbling, but always gentle reprimand! She was of the old school, and instilled in her charges the importance of public presentation, deportment, manners and style. Her very post, Lady Superintendent, has a wonderfully period ring to it, and she brought to it all that such a title could imply. It was to her that we all turned for guidance and counselling in matters musical and personal. Her little office, off the main hall, now sadly long gone, was a haven of refuge in a bustling and challenging environment. After leaving the Academy she always kept in touch with me and was, true to her name, faithful in her unserving support and attendance at all the major concert events of my career. She took a great interest in all those who had passed through her hands, and showed a care and concern that is all too rare in such a competitive profession. Faith Deller has been the source of great strength and encouragement to generations of musicians. She can be assured of all our prayers, love and rejoicing in a life so fully lived and so generously shared. Requiescat in pace.

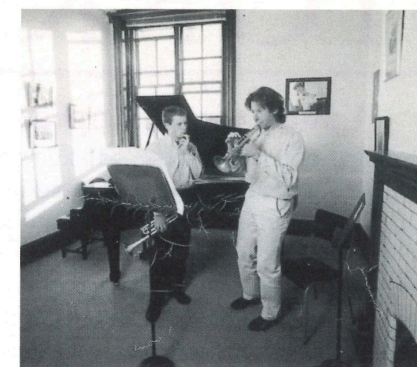
Philip Fowke

## Christopher Horn

I am very happy and very privileged to have known Chris. In his short life he made many friends, upon all of whom he had a profound effect, through his thoughtfulness and unfailing gentleness in friendship, and through his extraordinary musicianship. His humility and warmth illuminated everything he played.

I met Chris in the National Youth Orchestra, in which my first impression of him was one shared by many of those who met him: the combination of an extremely smart, self-possessed young man, who wouldn't look out of place in the cockpit of a 747, who could play the trumpet as if on a mission from Gabriel himself. His playing style was unique. He was the only trumpet player I have ever met who never used vibrato. He often lamented his lack of ability in this facet of playing, but it was actually a tool he just didn't need in the pursuit of self-expression, almost as if it would have sullied the purity of sound and phrasing which he possessed. It is telling, I think, that his musical hero was Louis Armstrong, poles apart in genre and technical style, but someone whose playing cannot fail to move you with its sheer heart.

With Chris's smartness and charm came a



Chris Horn with John Wallace. Photo Hanya Chhala

boyish glee in his enthusiasms: the desire to be an astronaut (pictures of the earth from space left him wide-eyed and emotional), or a fighter pilot (on a quintet trip to St. Andrews we spent an entire afternoon watching the F-14s zoom over the beach: 'maximum chuffedivity' as he would say).

Equally, he had an infectious joy in more attainable pastimes, namely his friends. Whether it was cooking them fondue, remembering their birthdays, quoting Harry Enfield, playing them the trumpet solo at the beginning of Apollo 13, or just being brilliant company over a pint of Guinness, his love for other people was transparent. I hope that where he rests he is now at peace and can truly see how much his family and friends love him.

Amos Miller

## DEATHS

It is with deep regret that the Academy announces the following deaths.

Kay Cavendish (1931), February 2000  
Sheila J. Lusby (Cranshaw, formerly Foster, 1969), 29th March 1998  
Faith Deller HonARAM on 21st January 2000, former Lady Superintendent  
Howard Ferguson HonRAM, November 1999, Professor of composition 1948-63  
John Hall ARAM on 16th February 2000, member of Professorial staff 1975-1990  
Michael Harding (1952), 1999  
Roy Henderson CBE FRAM, on 16th March 2000, Professor of singing 1940-74  
Eric Hope HonRAM on 2nd August 1999, former Professor of piano  
George Graham Johnstone (1951), 8th November 1999  
Keith Jones (1966), September 1999  
Philip Jones HonRAM, 17th January 2000  
Minna Keal FRAM (193 ) on 14th November 1999  
Barbara Kirkby-Mason FRAM on 31st January 2000  
David Llewellyn ARAM (1938), February 1999  
Harold Lumb on 15th October 1999  
William McCue OBE ARAM (1960), 10th September 1999  
Madeline Menten (1950) on 30th December 1999  
Constance Mary Morris (1920s)  
Constance Shacklock FRAM, 29th June 1999  
Nancy Strudwick, 20th December 1999  
Kendall Taylor CBE HonRAM FRAM on 7th December 1999  
Ruth Thomas on 21st December 1999  
Geoffrey Vince (1954 & 1957), 7th October 1997  
Ilse Wolf HonRAM on 6th September 1999, Professor of singing 1975-1989  
Valerie Wyman (n e Hayward, 1952), January 2000  
A memorial concert for Sheila Cranshaw FRAM will take place at Gloucester Cathedral at 7.30pm on 20th May 2000. Sheila's last organ pupil, Adam Langston, who studies at the Academy, will be among the performers. Further information from Mr Cranshaw on 01285 850624



# ◆ YORK GATE APPEAL

## ◆ Update on the Appeal

All readers of this Newsletter will know that, last year, we launched a major appeal to alumni, asking for donations to support the refurbishment of York Gate so that 9000 square feet of extra practice space could be made available for future Academy students. I am delighted to say that we have raised nearly £500,000 so far, and also that work is almost complete on the first phase of this project. We are also pleased to be able to install two dozen new upright pianos, and two new grand pianos, thanks to a welcome arrangement with Yamaha.

## ◆ Phase Two

Phase Two is to construct a Recital Hall at basement level between the main building and York Gate. John McAslan and Partners have designed an exciting building with a barrel-vaulted roof, glazed at the Marylebone Road end, with a naturally lit foyer/meeting area connecting the two buildings. Their model was reproduced on the front of the last Newsletter. The Recital Hall will seat about 200 (for chamber concerts), but will also be big enough for orchestral rehearsals. A second appeal has already been launched so that we can start construction, as planned, in May or June, and thus physically 'attach' the Recital Hall to the Academy as an integral part of the institution.

## ◆ Your Donation

I am very grateful to those of you who have already given money to the appeal. Six donations have been of a sufficient size that individual rooms will be named after the benefactors. Quite a few alumni have kindly covenanted their gifts, thus enabling us to claim extra basic rate tax relief; many others have made donations at considerable personal sacrifice (a full list of contributors, excepting those who have requested anonymity, will be printed in the next Newsletter). If you have not yet contributed to the Appeal, I do hope you will consider doing so, because the Academy still needs your help. You do not necessarily have to write a cheque; other forms of donation are just as welcome, such as the gift of some shares, or even the waiver of a recital fee in favour of the Academy. Below is a cut-out form which you can use. Please do not hesitate to call me, or drop by, if you have any specific questions to ask.

CURTIS PRICE, Principal

## YORK GATE - The Academy and the building

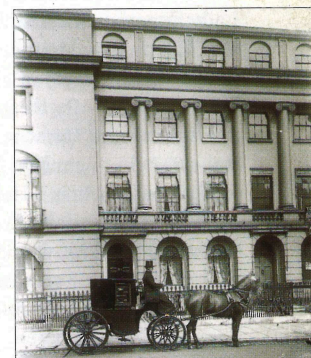
One of London's most distinguished landmarks, York Gate is a magnificent Grade I listed building, standing at the main entrance to Regent's Park. It was designed by John Nash in 1822, the same year that the Academy was founded in Tenterden Street. If you look at the Academy's main building from the other side of the road, you can see that some of the features from York Gate have been reinterpreted - the arched windows and window panes are some of the features which architects Ernest George and Alfred B. Yeates used when building the 'new' Academy in 1912. Below are a few photographs showing scenes from the life of this wonderful building; we are sure you will all be so proud to come and visit the extended Academy, its facilities and its museum.



Bomb damage with barrage balloon tethered overhead, 1942. At the time the Academy's Library was in No 1, the house at the front. After the war, the buildings stood derelict and were temporarily refurbished and used as offices by the Ministry of Works. The restoration in the 1960s was an early example of building behind an existing facade - the Crown Estate Commissioners insisted that, wherever possible, the Nash elevations should be retained in any development. The back wall was entirely demolished and part of the party walls, enough being retained as raking shores for the untouched front. Nash facade collapse danger, was the headline in a newspaper cutting, when the facade began to sink into its foundations. The architect, Cecil Elsom, is described as The Replica Man. The 1970s saw further rebuilding.



1904 - with the gates still in place



An age of elegance - 1890s



Space - at last! The building is acquired by the Academy in 1998, with assistance from the Heritage Lottery Fund

☐

I herewith send a gift to the York Gate Appeal, of £

☐

Please send me a Covenant/Gift Aid form for the York Gate Appeal

NAME \_\_\_\_\_

ADDRESS \_\_\_\_\_



Kindly return this form to the Director of Development, Royal Academy of Music, Marylebone Road, London NW1 5HT Tel 020 7873 7333 Email p.davies@ram.ac.uk